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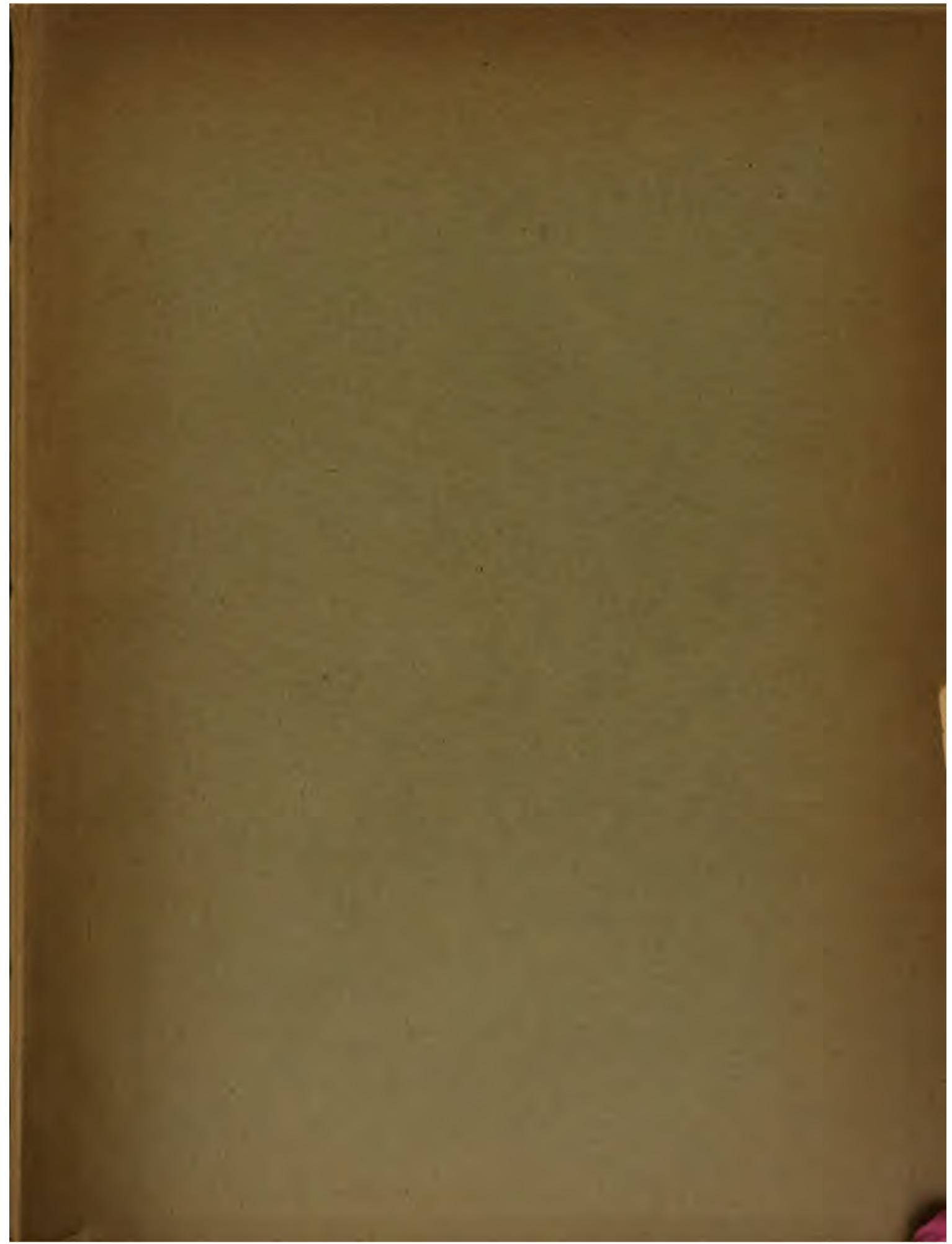
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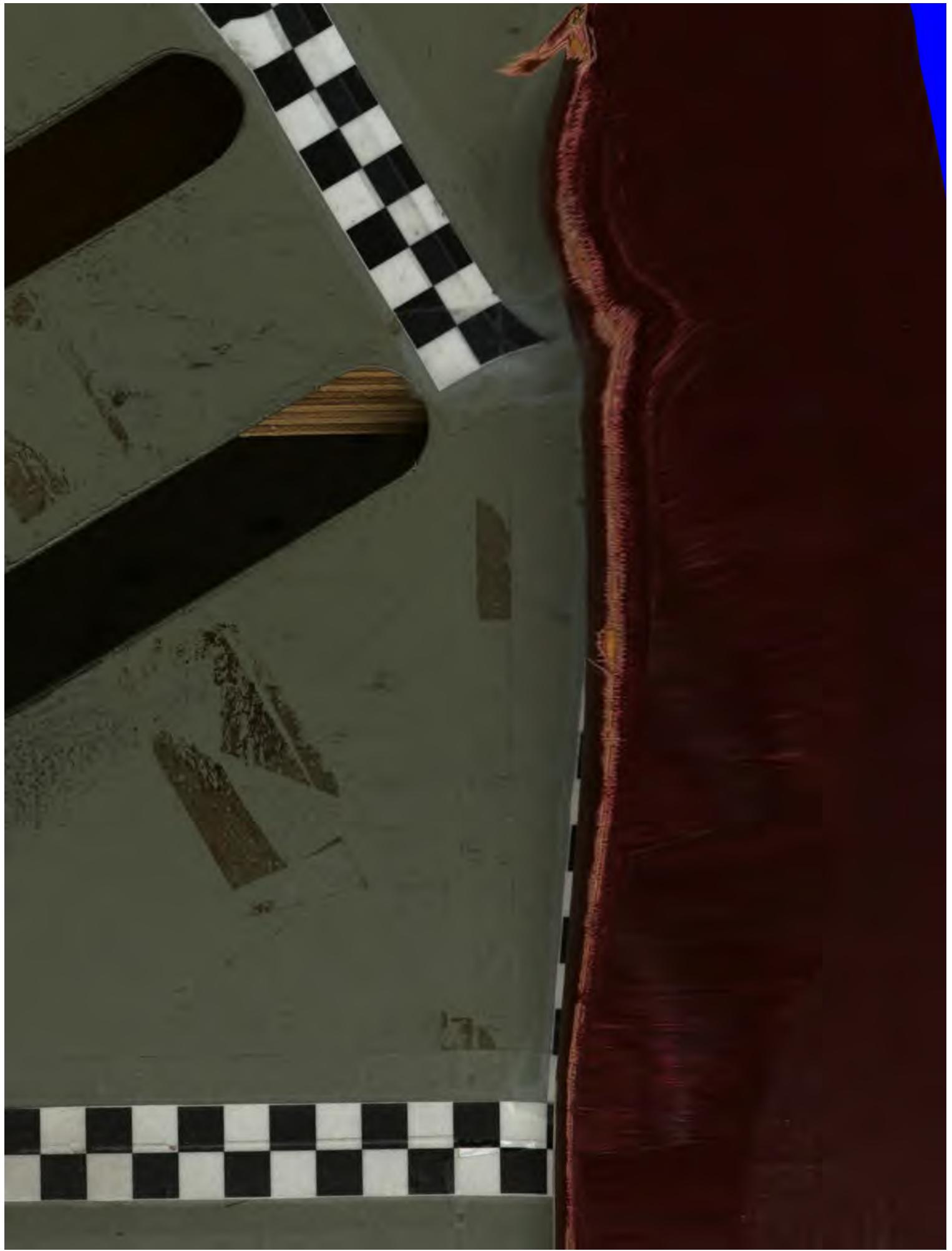


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ART IN AMERICA
AND ELSEWHERE
AN ILLUSTRATED MAGAZINE
PUBLISHED BI-MONTHLY

VOLUME TEN

EDITED BY
FREDERIC FAIRCHILD SHERMAN



NEW YORK
EIGHT, WEST FORTY-SEVENTH STREET
MCMXXII

FA 1.512 (10) 1921-22 A copy

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ART IN AMERICA AND ELSEWHERE

AN ILLUSTRATED BI-MONTHLY MAGAZINE
DEVOTED TO ANCIENT AND MODERN ART

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ANNIVERSARY ANNOUNCEMENT

With this issue ART IN AMERICA AND ELSEWHERE completes ten years of continuous publication, having appeared regularly without interruption throughout the trying years of the late war, thanks to the generosity of many of its valued subscribers, who recognize the value and importance of the magazine as an educational factor in American life today.

It is a significant fact that the periodical goes into practically every university and art museum of any importance in the country, to all the great libraries and to our prominent connoisseurs and collectors as well as the best known of our scholars and students.

The editor contemplates with pardonable satisfaction the founding of a scientific review of artistic accomplishment and endeavor, absolutely unbiased in its policy and worthy of rank with the great foreign publications of similar nature.

Though the magazine has had to rely to a great extent for financial support upon the precarious return from advertising, and its future must continue in a sense problematical so long as that condition continues there is, he hopes, a possibility that it may sometime win on its merits an endowment sufficient to definitely provide for its future. Having devoted his time and energies gladly, and with very modest return, for many years to the end of establishing a scientific review of art in this country, which is liberally supplied with art magazines of a purely popular sort, he trusts that eventually he may be relieved of the financial cares of keeping it going and allowed to devote his entire energies to his editorial responsibilities.

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NEW YORK CITY

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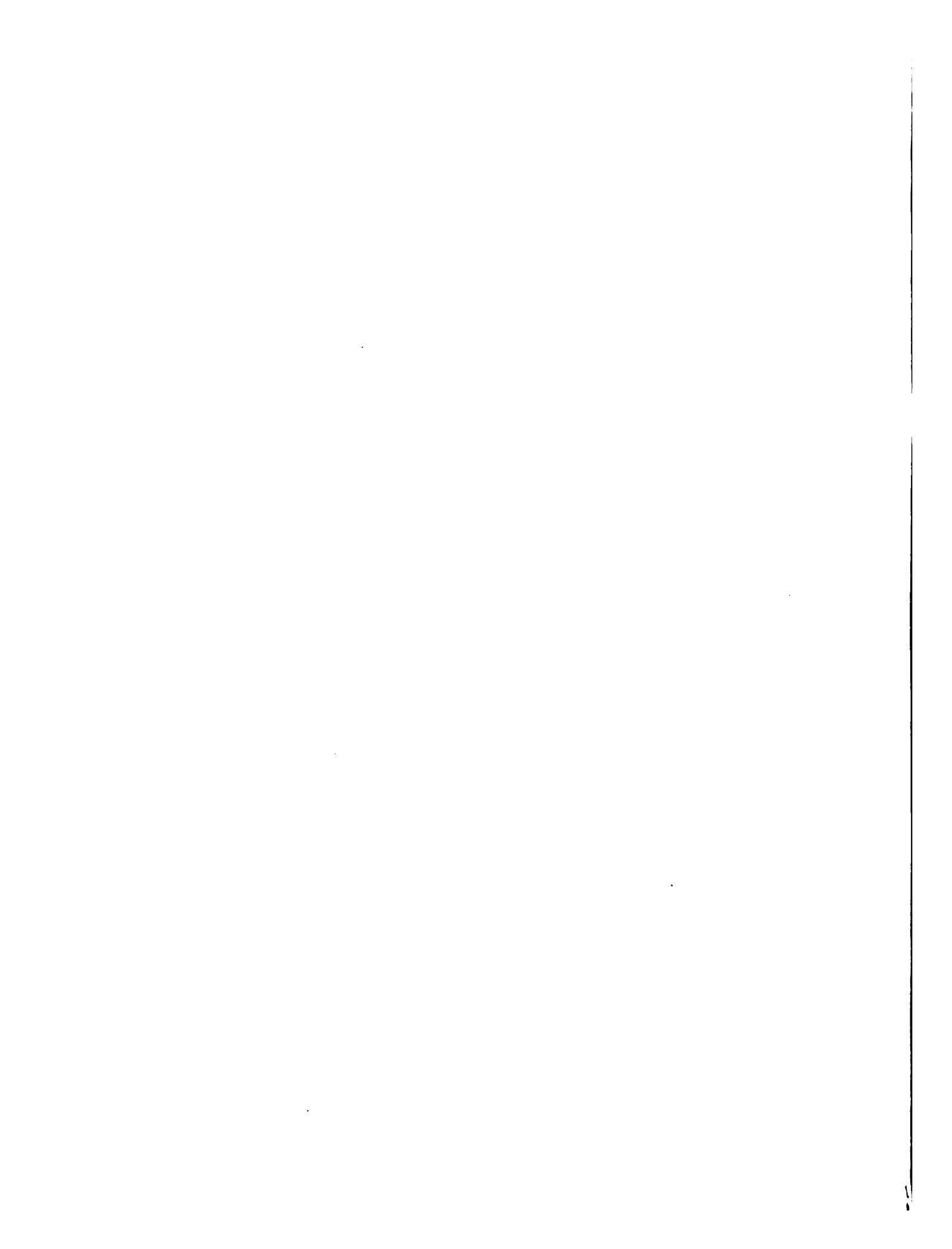
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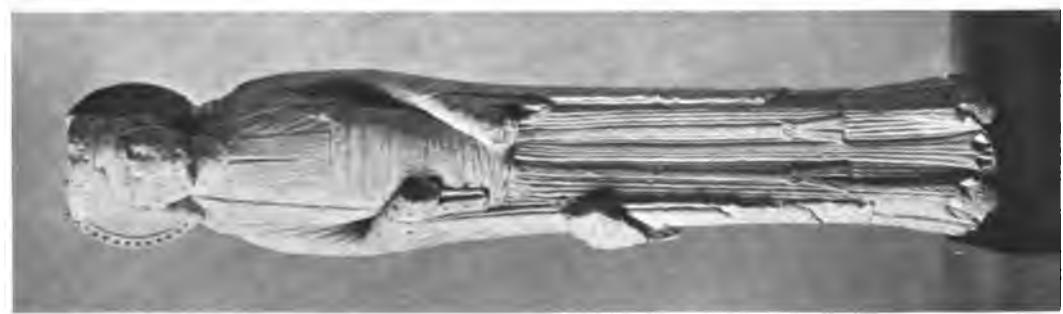


FIG. 1.
A KING OF JUDAH. BERRY SCHOOL. ABOUT 1150-1170
Metropolitan Museum of Art, New York

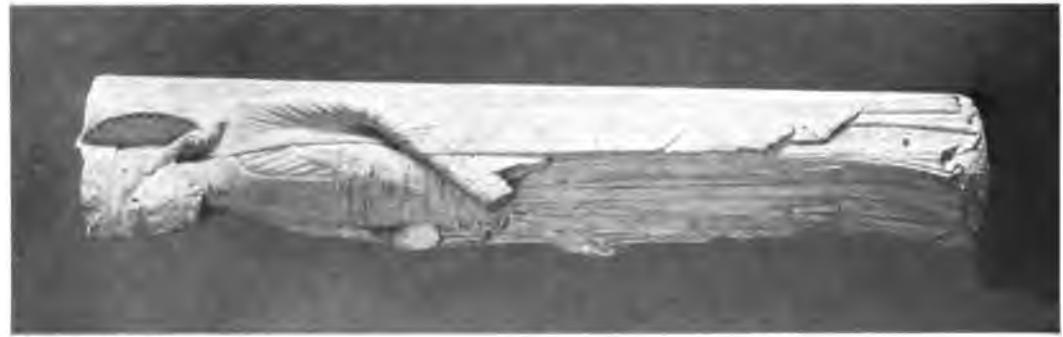


FIG. 2.
TWO CROWNED FIGURES FROM PARTHENAY IN POITOU.
SECOND HALF OF TWELFTH CENTURY
Collection of Mrs. J. L. Gardner, Boston. Copyrighted photograph by Thos. E. Marr



FIG. 7.
TWO CROWNED FIGURES FROM PARTHENAY IN POITOU.
SECOND HALF OF TWELFTH CENTURY
Collection of Mrs. J. L. Gardner, Boston. Copyrighted photograph by Thos. E. Marr

ART IN AMERICA AND ELSEWHERE
AN ILLUSTRATED BI-MONTHLY MAGAZINE
VOLUME X . NUMBER 1 . DECEMBER 1921



**TWELFTH CENTURY FRENCH SCULPTURE
IN AMERICA**



AKING into consideration the rarity of available twelfth century French sculpture—excepting capitals—it is amazing how many important specimens we find in American public galleries and private collections and I gladly accept the kind permission granted to me to publish some of them.

It is not an easy task to attempt to place different works belonging to this great movement, in their right school, nor even to compare them to those works which are still to be found in their original position, for books on the subject, illustrating also the products of minor value, do not exist, and in making the following allocations I have often to trust to notes taken during many excursions through the lesser known corners of France.

The most important piece which I shall here mention is in the Metropolitan Museum of Art and appeared in the Bulletin of this Museum of March 1921. It was quite rightly classified as being a King of Judah, French, middle of the Twelfth Century and of course

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was compared with some of the statues of the Cathedral of Chartres (Figs. 1 and 2). Although Chartres undoubtedly possesses the most beautiful and most important examples of this art, it is by no means the only place where it is to be found; on the contrary, works of this school are spread throughout Central France. In the Ile de France they were known to exist in Paris at the churches of Notre Dame, St. Germain and Ste. Genevieve, and in more abundance at the Abbey of St. Denis; important products are still visible at Provins, Etampes, and St. Loup de Naud, while two statues have been brought from Corbeil to St. Denis. In Champagne, Châlons-sur-Marne still conserves some remnants of this art, while what once existed at Nelse has been destroyed. Going south we find traces of it in the Orléanais besides at Chartres, at Châteaudun, Avallon, and Vermenton, while still further in Berry are the important sculptures of Bourges and nearby those of Vraux. Continuing in the same direction we find Nevers possesses some fragments at the church of St. Genest but has lost those once decorating St. Pierre; further evidence of the activity of this school is to be found at Germigny while what once existed at St. Pourcain has disappeared. To the west more products of the same school may be seen at Le Mans, Angers and Loches en Touraine.¹

This enumeration proves to us that of all the identified schools of sculpture existing during the Twelfth Century in France, this was the most extensive and I think that we are justified in calling it the school of the Ile de France.

What the real origin of this school is, need not be discussed here; the problem is somewhat complex and the facts which we have at our disposal very vague. First of all, hardly any of these works can be dated with certainty or precision and so many are lost to us that we are reduced to working on hypotheses.

This uncertainty gave scope to the controversy between Dr. Wilhelm Vöge who thought that Arles was the centre from which this art radiated, and MM. André Michel and de Lasteyrie who, for chronological and stylistic reasons, believe this to be impossible. If one of the two centres copied the other, it was surely the master of Arles who imitated the far greater sculptor who worked at Chartres and not the contrary; besides I find there is sufficient difference between the two groups not to admit a direct influence from one

¹ Somewhat later works of the same school existed even as far away from their centre as Abondance in Haute Savoie and Château-Châlons (Jura); this latter work has disappeared.



FIG. 3.

ST. PETER. BURGUNDY SCHOOL. MIDDLE OF TWELFTH CENTURY.
The Rhode Island School of Design, Providence, R. I.



FIG. 4.

SECOND HALF OF TWELFTH CENTURY.
The Fogg Museum of Art, Cambridge, Mass.



FIG. 5. CROWNED HEAD. SCHOOL OF LANGUEDOC.





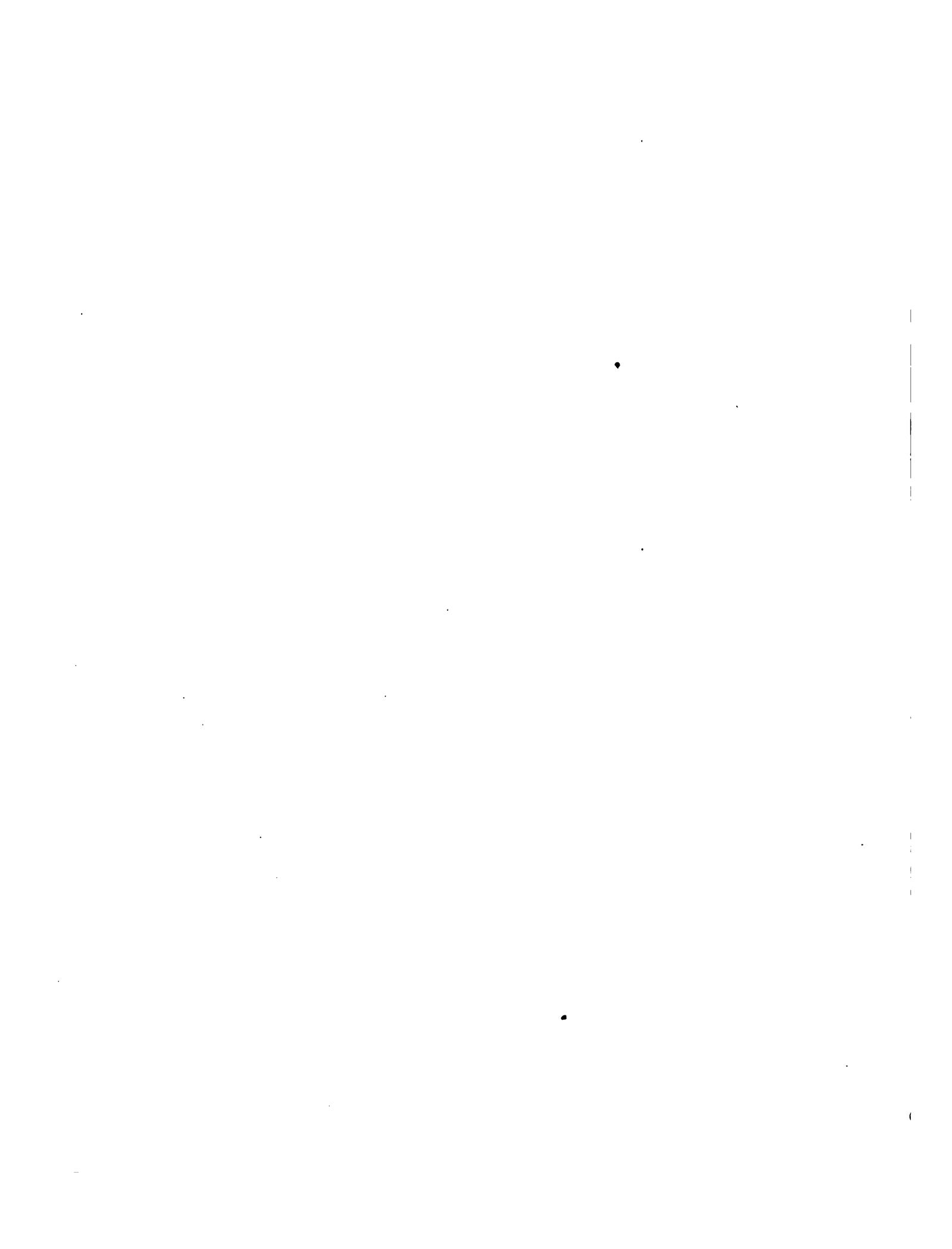
FIG. 8. THE ENTRY INTO JERUSALEM. FROM PARTHENAY IN POITOU.
SECOND HALF OF TWELFTH CENTURY

Collection of Mrs. J. L. Gardner, Boston. *Copyrighted photograph by Thos. E. Marr*



FIG. 6. THE MESSAGE OF THE SHEPHERDS. FROM PARTHENAY IN POITOU.
SECOND HALF OF TWELFTH CENTURY

Louvre, Paris



to the other; no trace can be discovered in the works of Arles of the elongated proportions which form the quintessence of the art of Chartres.

Again it seems more likely that Paris with St. Denis, rather than Chartres, was the real cradle of this art which may be said to be a gallic adaptation of byzantine forms, and if we admit that, when in 1140 the Abbot Suger of St. Denis had a portal made for his sanctuary, he at the same time had it decorated with sculpture, we have here one of the earliest dates in connection with the school of the Ile de France. This again makes it possible that the sculpture at Le Mans was executed in 1137—as has sometimes been admitted—and the earliest decoration of the Cathedral of Chartres between 1145 and 1160.

In the works still existing which I have enumerated, there is sufficient variation to allow us to eliminate a good number in trying to discover something more about the probable origin of the King of Judah of the Metropolitan Museum. No sculpture either at Paris or at St. Denis, so far as we can rely on the old engravings which show them to us, seems to have had special points in common with this piece; the two well known statues brought from Corbeil to St. Denis show a closer connection but here again the proportions and the folds are somewhat broader. It is different when we compare our statue with the magnificent works of the Royal Portal at Chartres; the forms here, as well as in some of those on the church of St. Ayoul at Provins, and the cathedral of Le Mans, are more elongated, the waist is placed higher and the lines show altogether less shape. Searching for the element which gives to the sculpture of the Metropolitan Museum a certain gracefulness lacking in the statues of Chartres, we discover that the vertical outline forms a slight curve starting at the shoulders, broadest at the elbows, narrowest about the knees and again broadening slightly out towards the feet. This not unimportant detail may be observed in one of the figures of the right lateral portal of Chartres but this statue, on account of other elements, belongs to a somewhat different group. The works in which we meet this curve, combined with the proportions and the same treatment of folds as in the King of Judah of New York, are those which decorate the South portal of the Cathedral of Bourges and the sad remains around the west door of the Collégiale of Loches in Touraine, near the frontier of the duchy of Berry of which Bourges was the capital.

As soon as we find a possible comparison we at once notice other details which the sculpture of the Metropolitan Museum has in common with those of Bourges and Loches. First of all let us mention the marked refinement in the execution of details in which they surpass those of Chartres and, going together with this, the taste for ornamentation such as the design which in our sculpture decorates the edge of the nimbus, the border of the robe at the throat, the sleeves and the shoes, details which we find back at Bourges and which are here and there preserved at Loches, where in the statue to the left of the door we observe the ends of the waist belt falling below the knees in a similar manner as in the sculpture of New York. A third work, although not possessing the undulating outline, must be mentioned here on account of other points of correspondence; it is to be found at the entrance of the parish church at St. Loup de Naud. Here we observe that the robe at the neck is identical with that of our sculpture, the proportions similar as well as the height of the waist line and treatment of the hair; there certainly exists a special link between this sculpture, those at Bourges and Loches and the one of the Metropolitan Museum.

It is well known that the artists to whom we owe the ornamentation of the cathedrals were ambulant, active first here, then there and consequently the locality where we find a work in which certain characteristics may be observed, need not always be considered a special site for these particularities. However, it seems more than probable that our King of Judah was executed in the duchy of Berry, a country important enough to possess a school with its own types,² and this seems all the more likely as we find two examples of these characteristic factors near each other. Besides this statue of St. Loup de Naud, which so strongly resembles ours, seems to be an adaptation of the Berry style rather than of that of Chartres of which, however, we find an important work at Provins, only a few miles distant. It should still be mentioned that the sculptures of Loches were no doubt executed between 1150 and 1168, a period during which important architectural changes were made to this church. The statue of the Metropolitan Museum might be of this date while those at Bourges, on account of a slightly freer treatment, may be dated a few years later.

Apart from its superior quality and finer execution a very curious

² Works influenced by the statues of the Cathedral of Bourges may be found in the Museum of Bourges, on the West portal of Vraux nearby, and according to Vöge the sculpture at Germigny south of Nevers and at Abondance in Savoy also show some connection with them.

piece—St. Peter holding the key—recently acquired by the Rhode Island School of Design at Providence (Figs. 3 and 4), will be found identical in all points—type, proportion, treatment of hair and beard and draping,—with a series of figures still to be seen at their original place: the curious statues which ornament the external wall of the choir of the *Sainte Croix* church at *La Charité-sur-Loire*, between *Orléans* and *Nevers*. The part of the construction which they decorate dates from the second half of the Twelfth Century and the statues are surely of the same period. This group of works has very striking characteristics; they may be qualified as a stylisation of forms in an embryonic stage and as such are achievements of great artistic value. Many of the features are very curious, especially the curved but unbroken line which is formed by forehead and nose. It might be suggested that perhaps similar forms of art were cultivated at *Nevers* nearby where, as Vöge notices, an active artistic centre seems to have existed at that time, although practically nothing of it has come to us; but the type to which the figure of the Providence St. Peter and the statues of *La Charité* belong, certainly emanated from the school of Burgundy, to which source we also owe the magnificent but equally unrealistic and stylised figures of the churches of *Vézelay* and *Autun*, the former of which was consecrated in 1132. The St. Peter of Providence, however, seems to be of a slightly later date and might have been executed about the middle of the Twelfth Century; the statues of *La Charité* are probably still somewhat posterior.

The third American collection which possesses a piece of Twelfth Century French sculpture is the Fogg Art Museum; here we find a beautiful crowned and bearded head (Fig. 5) which, I believe, has been attributed to the school of Poitou. The works of this school and of the neighbouring province of *Saintonge* are very intermixed although by certain small details they may be distinguished one from the other. However, I do not think that the head now under discussion originates from either of these districts; it is my opinion that it is a work of the same atelier which produced the important ornamentation of the church of St. Pierre at *Moissac*, which seems to be a modification of the works executed nearby at *Toulouse*, this town no doubt being the artistic centre from which the artists

* It is difficult to get a good view of these figures and I have not been able to get photographs of them; reproductions, however, may be found in: Martin, *L'Art roman en France*, I. pl. XL, but on account of the difficulty of approaching these statues this plate is one of the least clear of this otherwise magnificent work.

of Moissac depended. In reading through Vöge's enumeration of the characteristics of Moissac sculpture, one is inclined to think he is describing the head we are dealing with.⁴ "Forehead and cheek-bone"—says Vöge—"are broad and angular while the lower part of the face finishes in a point; the cut of the eyes and nose is similar, the locks are ornamentally wrinkled, a hard and schematic line of demarcation separates the beard from the face." Besides, we have no difficulty in discovering in the Moissac portal, some heads very similar to the one of the Fogg Museum. Under the image of the Saviour there is a row of fourteen crowned and bearded figures looking upwards, which in type and treatment are almost identical to the head at the Fogg Museum. A special point of resemblance is the form of the mouth while a slight difference may be observed in the execution of the beard which in the figure in America is much less elaborate. The same row of little curls on the forehead is found in the statue of the Angel of an Annunciation group in the Museum of Toulouse.

The four other pieces which I illustrate here belong to the collection of Mrs. Gardner. Three of them originally decorated Notre Dame de la Couldre at Parthenay in Poitou;⁵ other fragments of the same decoration are conserved in the Louvre; they represent two indeterminable crowned figures and the Message to the Shepherds (Fig. 6). The church itself preserves still its archway—ornated with apocalyptic subjects and various capitals, while Mrs. Gardner owns two crowned and bearded statues, the pendants of those in the Louvre, and The Entry into Jerusalem (Figs. 7 and 8). The crowned figures are particularly helpful for illustrating the connection which exists between the school of Languedoc and that of Poitou.

The art of Toulouse which, extending into Spain, left products at Leon and Compostella, seems to have reached Parthenay by the way of Moissac, Louillac and Carennac in Guyenne, Beaulieu and Angoulême, all of which towns preserve traces of its passage.

The school of Poitou, however, has, as I have previously mentioned, certain characteristics of its own; even already at Guyenne the figures differ from those of Languedoc by their generally more elongated form, simpler drapery, absence of ornamental details

⁴W. Vöge Die Anfänge des Monumentalen Stiles im Mittelalter, p. 86.

⁵A Michel, Les sculptures de l'ancienne façade de Notre Dame de la Couldre à Parthenay, Monuments et mémoires publiés par l'Académie des Inscriptions et Belles Lettres, XXII, Paris, 1916, p. 189.

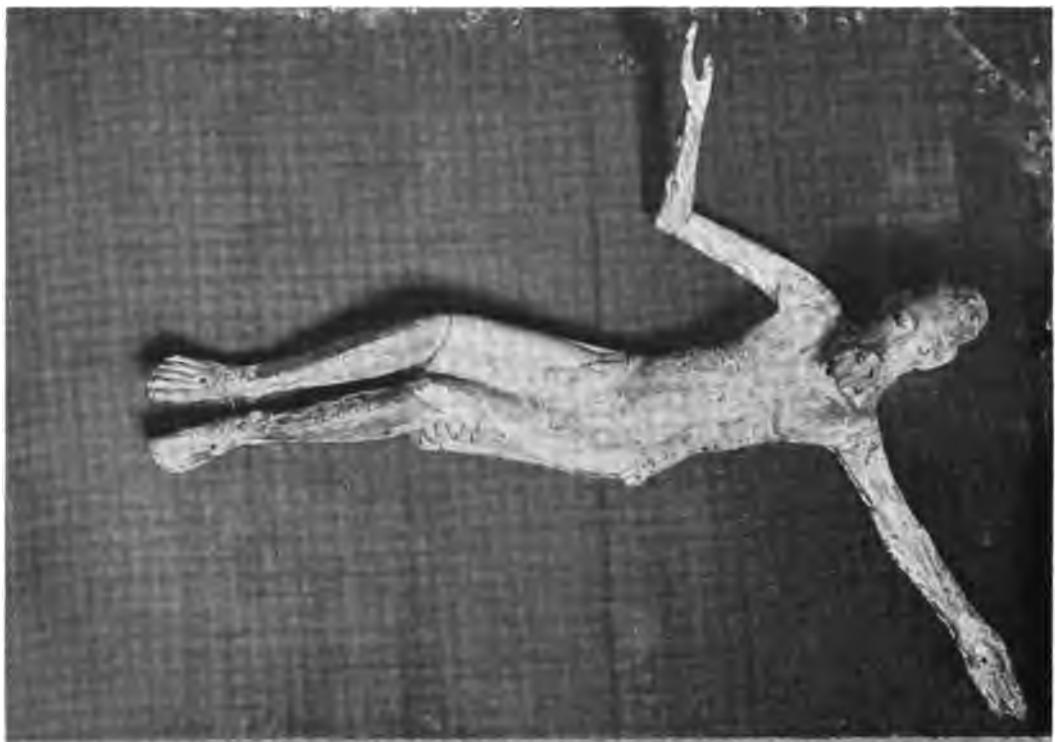


FIG. 9. FIGURE OF CHRIST. FROM "DESCENT FROM THE CROSS."

AUVERGNE SCHOOL. END OF TWELFTH CENTURY.

Collection of Mrs. J. L. Gardner, Boston.

Copyrighted photograph by Thos. E. Marr

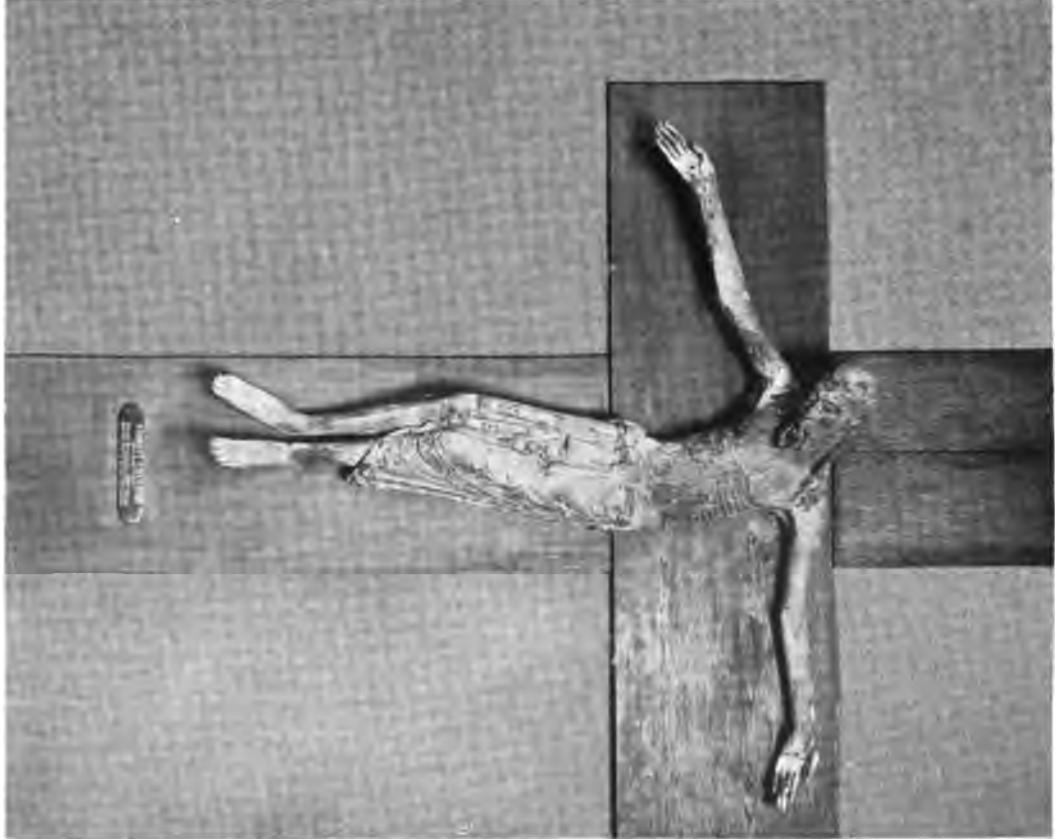


FIG. 10. CHRIST ON THE CROSS.

AUVERGNE SCHOOL. MIDDLE OF TWELFTH CENTURY.

Louvre, Paris



and lower relief, elements which are again to be observed in the sculptures of Parthenay. Important points of resemblance are to be noticed between a Flight into Egypt on the façade of St. Peter's at Moissac and the Entry into Jerusalem at Boston.

Notre Dame de la Coudre seems to have existed as early as 1135, as in all probability it is to be identified with the church mentioned at the meeting of St. Bernard of Clairvaux and William of Aquitania, but while the sculptural decoration of the interior may possibly be dated from the same period, the pieces we have now under discussion can only be placed four or five decades later.

Besides these three stone statues, Mrs Gardner possesses a wooden sculpture of the Saviour which on account of the position of the arms, must have once formed part of a group of the Descent from the Cross (Fig. 9). Similar groups of the Thirteenth Century are not rare in Italy, most probably having been executed and used for Easter celebrations. In the Louvre we find a very fine specimen of a similar figure which L. Courajod left to the Museum. Although it seems slightly older than the one Mrs. Gardner possesses, it obviously belongs to the same school. The Christ in the Louvre, which has a more pronounced style than the one at Boston, is a product of Auvergne, its archaic elongated form and more especially the general curve of the body and the slight angles formed by it characterise the works of this school. The figure in Mrs. Gardner's collection probably dates from the last years of the Twelfth Century.

I will not attempt to sum up the qualities of romanic sculpture and thereby demonstrate what the artistic value of the pieces we have here dealt with, may be. Romanic sculpture is an art of spiritual abstraction, the absence of materialistic elements is here always to be appreciated as a merit, hence realism or naturalness is the last quality aimed at and it is not therefore always possible to conceive its serene beauty without some preparation for its comprehension. Of the pieces with which I illustrate this article, without doubt the "King of Judah" of the Metropolitan Museum most perfectly typifies immaterialism. From a historical standpoint it is naturally interesting to try to identify the school and artistic tradition to which the different pieces belong but at the same time similar attempts may have a more practical use which will be understood from the following.

Imitating stone sculpture of this impersonal style is not very difficult and the quantity of false romanic sculpture on the market

is fairly great. Happily, however, the imitators not desiring to reproduce exactly an already existing piece, frequently combine incoherent elements in their work: Toulousan locks with Poitou faces, Burgundian proportions with Ile de France draping, etc., and although it is by no means impossible for an imitator to avoid this mistake, he will find it, however, very difficult to make a modern statue which at the same time is an altogether pure specimen of some particular group. On the other hand, it is always possible that some of the ambulant artists of the middle-ages adopted elements from schools to which they did not really belong so that incoherence in a figure is not always a proof of its falseness. I would advise the collector not to purchase any early mediaeval work of art which does not obviously belong to some easily identifiable school. A statue showing incoherent elements, even should it be genuine, will probably not possess all the beauty which good romanic sculpture never lacks.

Rainier Mart

A PAIR OF DONORS BY JAN PROVOST

IT is the sign of correct attributions, that after a certain time, during which perhaps nobody believed in them, they prove themselves somehow productive. Unexpectedly and independently from the first proof, a new documentation appears, giving them firm foundation. On the other hand, false attributions perish by themselves in time, as they are unconvincing and find no real acknowledgement.

While the catalogue of the Johnson Collection was being made, the "Bust of a man in prayer" gave rise to a difference of opinion, so that the picture under dispute was mentioned twice in the text: in volume one under the Italian school as Andrea Solario (Nr. 273) on the authority of Bernard Berenson, who gave his eminent knowledge to the Italian part of the collection, and in volume two under the Netherlandish school as Jan Provost (Nr. 355) according to the attribution of Dr. M. J. Friedlaender who was seconded by Dr. W. R. Valentiner.

As a proof for his denomination, Berenson mentions "the shape



JAN PROVOST: PORTRAIT OF DONOR
The John G. Johnson Collection, Philadelphia



JAN PROVOST: PORTRAIT OF DONOR



of the hands, the porcelainlike flesh and the colour of the rest." According to him the painting belongs to the years that Solario spent in France (and it may well have been painted there) portraying a Frenchman. The northern influence did not escape Berenson's notice. For its correctness Dr. Friedlaender's hypothesis stood, apart from the oak panel of the painting, especially on the setting of the background. The drapery on the left can hardly be looked upon as a curtain—as the Italian part of the catalogue puts it—but rather as the part of the costume of a Saint standing behind the donor. Accordingly the panel is not a single portrait—as the northern schools of Italy painted them—but rather a fragment of a bigger altar-wing after the Netherlandish style. Equally typically Netherlandish is the landscape on the right. Here we also see the peculiarity of Provost: the master always avoids the open distance and prefers nature, tied down by horticulture. Just as in the "Madonna with the Carthusian" in the Burlington Fine Arts Club (Georges Hulin de Loo, Jan Provost, Gent 1902, Nr. 8) and the "Madonna" in the National Gallery (Hulin No. 9) he shows also in the Johnson portrait, the artificially cut trees, carefully tied up on sticks, the clean gravel paths between tended flower beds, the overgrown wall, which altogether make up the Netherlandish garden. Apart from all this, the hand of Provost shows in the build of the donor's head, with his softly undulating lines, in the even distribution of the light and in details of the hands and mouth.

The peculiar structure of the background of the Johnson portrait is again seen in the portrait of a woman, which I saw recently in an Italian private collection. On closer inspection, one finds, that the wall, the flower beds and the path in the two portraits fit exactly together. The measurements of the panels are also identical: the man's portrait is $21\frac{1}{2}$ by $18\frac{1}{2}$ inches = 52 by 46 cm., the woman's portrait 53 by 46 cm.

The appearance of the woman dispels all doubts as to the Netherlandish origin of the painting, which is already suggested by the oak panel: all peculiarities which Hulin mentions as specially characteristic for Provost, are here, aided by the better condition, more clearly to be seen than in the man's portrait. I mention the "main en fourchette" with the parallel fingers, only a little separated, the mouth with the little shadow under the lower lip, the softly rounded lines of the rather empty face, the light with scarcely any shadow or modelling.

More difficult than the combination of the two paintings is it to get an impression of what the complete altar-piece looked like. There can be no doubt that these two pictures are fragments, evidenced by the above mentioned drapery of the man and the condition of the edges of the other panel. (I only saw the photo of the male portrait, so I could not examine the edges there.) Behind the woman as behind the man the patron Saint is to be supplemented. However, he must have stood at such a distance from the donatrix, that no suspicious ends of garments could endanger the panel from being looked upon as an independent single portrait. It is difficult to decide whether the donors should be enlarged to full length or if they always were half figures beside the full figured Saints. In any case, the reconstruction shows, that the original must have been of rather large size. Although the backgrounds of the two panels fit well together, it is not likely that the two donors were so close together: probably a Madonna, again with the similar background, was the centre figure. The entire altar must have been a chief work of the master who, coming from the lively south, from Mons in the Hainaut, brought fresh encouragement and movement to the decaying late school of Bruges.

A handwritten signature in cursive script, appearing to read "Fred Ring".





THOMAS GAINSBOROUGH: KARL FRIEDRICH ABEL
Collection of Mr. George Gould, New York

ENGLISH WHOLE LENGTH PORTRAITS IN AMERICA

GAINSBOROUGH'S MR. ABEL

"I AM daubing away for the Exhibition," wrote Gainsborough to the Hon. Mr. Stratford on March 21, 1777, "with all my might and have done two large Landskips (exclusive of 3 full-length portraits)." There were, in fact, five whole-length portraits by Gainsborough in the Royal Academy of 1777: the Duke and Duchess of Cumberland (both now in the Royal Collection), a lady which Mr. W. T. Whitley has proved to be the Hon. Mrs. Graham, the superb picture now in the Edinburgh National Gallery, Lord Gage, and "Mr. Abel"—the last-named Horace Walpole pronounced "very like and well." Gainsborough, who was one of the Foundation Members of the Royal Academy in 1769, had been unrepresented on its walls since 1772, and his return in 1777 had given very general satisfaction—his large landscape (No. 136) was described by Walpole as "by far the finest landscape ever painted in England, and equal to the great masters." The trouble indeed among the critics of the time was to make up their minds as to whether Gainsborough was greater as a portrait painter than as a landscape artist; and today the critics are fairly unanimous in judging him the greatest of the British artists in both respects. "We are glad," wrote the critic of the *Public Advertiser* in 1777, "to see Mr. Gainsborough once more submitting his works to public inspection, which cannot fail to add to the entertainment of the town, as well as to the reputation and emolument of the artist. 'Tis hard to say in which branch of the art Mr. Gainsborough most excels, landscape or portrait painting. Let the connoisseurs carefully examine the portrait of Mr. Abel, No. 135, or the landscape, No. 136, and then determine—if they can!" Karl Friedrich Abel, the famous *viol da gamba* player, who was born in 1725, who settled in England in 1759, and who died in 1787, is said by Dr. Burney, to have "had a hand which no difficulties could embarrass, a taste so correct and delicate as never to let a single note escape him without meaning; the umpire in all musical controversy." His portrait by Gainsborough is undoubtedly one of that artist's masterpieces, so far as men's portraits are concerned, and the reason is not far to seek. It illustrates the difference which must always exist between a portrait by an artist of an intimate and cherished friend, and that of one of a crowd of ordinary sitters, people who merely engage an artist to paint their

portraits for a monetary consideration. The restraint which is natural between an artist and a stranger is bound to affect the portrait, and the artist has no time to "diagnose" the mind of his sitter. Gainsborough himself felt this; he is reported to have told Quin the actor, that "the perplexities of rendering something like a human resemblance from human blocks was a trial of patience that would have tempted holy St. Anthony to cut his own throat with his palette knife." In painting a portrait of Abel there was no such difficulty, nor was there any restraint; for the artist and the musician were intimate friends, united by the common bond of a passion for music. Abel's attachment to Gainsborough "was unexampled," was the dictum of a mutual friend. In a pathetic and singularly beautiful letter, written a few hours after Abel's death, Gainsborough wrote: "For my part I shall never cease looking up to heaven—the little while I have to stay behind—in hopes of getting one more glance of the man I loved from the moment I heard him touch the string. Poor Abel!—'tis not a week since we were gay together, and that he wrote the sweetest air I have in my collection of his happiest thoughts."

With Gainsborough's temperament in mind, his passion for music, his enthusiasm for great musicians, his fervid devotion to his friends, it is no wonder that he produced a portrait of Abel which was the admiration and the wonder of those who saw it—and who knew the sitter—in 1777, as it has been the admiration of the generations which have followed since it was first exhibited nearly a century and a half ago, the brilliant musician who was not without a streak of pardonable vanity in the matter of dress. He is seated at a table on which he is writing music, and is looking up as if the artist had for a moment arrested his attention, his *viol da gamba* and his bow are resting against his left leg; he is dressed in a brown coat with gold-embroidered loop fastenings, brown breeches, a brown and gold waistcoat, a lace neckerchief and ruffles, white stockings, black shoes and powdered wig complete his attire; a white Pomeranian dog¹ lies under the table, while the background consists of a column on the left and a green curtain on the right; his expression is only in part serious, for a quizzical smile seems to hover around his lips, as if his friend Gainsborough had just perpetrated a joke.

The portrait seems to have entirely disappeared from notice from the time it was first exhibited in 1777 till May, 1892, when it came up

¹ This is not the only occasion on which Gainsborough painted a picture of Abel's white Pomeranian dog, for one is referred to by Nollekens as hanging over the chimney in Gainsborough's rooms at Schomberg House, Pall Mall, London.

at Christie's as one of "Fifty Capital Pictures by ancient and modern masters from the collection of the late Rt. Hon. George last Earl of Egremont." This remarkable man, who was born in 1751, and who died in 1837, figures very prominently in the social history of his times, and was one of the most generous art patrons in Great Britain. He formed a great art gallery at Petworth in Sussex, which is still as he left it in 1837. A catalogue of the pictures there was printed in 1856, but neither this Gainsborough portrait of Abel, nor indeed does any of the 50 pictures sold at Christies in 1892, appear in that catalogue. The extreme probability is that these 50 pictures were never at the Earl's residence at Petworth, but at one of his other establishments,—the Earl's domestic life being, it is well-known, of a varied character. The strong presumption is that he purchased the portrait of Abel direct from the artist himself, that he sent it to one of his residences, and that it was, with other pictures, inherited by one of the numerous beneficiaries under his will, possibly by one of his several natural children. Mr. W. T. Whiley, in his admirable monograph, "*Thomas Gainsborough*," 1915 (p. 363), refers to a portrait of Abel by Gainsborough as having been sold in London in January, 1788, for only nine guineas, but that is probably the three-quarter length, which once belonged to the late Dr. W. H. Cummins, the musician, and is also now, we believe, in an American collection. The two portraits are totally distinct in scheme from one another.

Fortunately, during the long period of its absence from public view Gainsborough's portrait of Abel had been in careful hands, and was in perfect preservation when it appeared in London in 1892. It realized what was then regarded as the high figure of £1,470. It was lent to the Old Masters, Burlington House, London, in 1894 (No. 104) by the late Mr. Charles J. Wertheimer; whilst in his collection a full-page plate of it was published in Mrs. Arthur Bell's "*Thomas Gainsborough*," 1897 (facing p. 48); by 1903, when it was reproduced in Lord Ronald Sutherland Gower's "*Thomas Gainsborough*" (p. 84), it had passed into other hands. It was lent by Mr. George J. Gould to the Loan Exhibition of Old Masters of the "British School" held in New York, January, 1914, the catalogue containing a photogravure plate. Mr. George J. Gould commissioned Mr. Henry Wolf, the distinguished American wood-engraver to engrave it, with entirely satisfactory results.

Gainsborough-Abel anecdotes are so familiar to readers of the biographies of the great artist that it has not been thought necessary

to quote any of them here. They all tend to show the mutual affection and esteem of the two men. Gainsborough, in his letter concerning the death of his friend, wrote of "the little while I have to stay behind." This, unhappily, proved too true; for Abel died on June 20, 1787, and the artist only survived him until August 2, 1788.



A BOTTICELLI PORTRAIT IN THE COLLECTION OF MR. CARL W. HAMILTON

TWELVE or more years ago, in a narrow passage of a Paris expert's junk shop, under a fierce sky-light, I was confronted with the picture of a face so unexpected, so marvellous, that I held my breath and murmured: "Is it YOU? Is it possible?" I felt the symptoms described by Sappho of love at first sight. I could no more have attempted to appraise, analyze, place and authenticate this image than if it were a live creature that had cast me spellbound.

Naturally, when I had recovered a little, my first thought was to find out where I could see the painting again. The expert would not tell me. The picture had passed through his hands to be framed, and he had strict orders not to say who owned it. He would not budge. I asked everybody who might know, but nobody knew.

I remained haunted. Often would this exquisite, wistful face appear before me, and I could only murmur to myself: "No, it cannot be! Painters never do anything so much in their own style, never express the whole of their art so completely in one single head! If only I could see the original again, if only I could!" I hardly dared to believe it was real. In fact, my panic even led me to suspect it might be but another trap set by my gifted and playful Sienese acquaintance who lives for the fun and the profit of taking in the like of me.

Years passed, and as unexpectedly as on the first occasion I came across the picture again. This time it turned up in a collection that I had long known very well. Why Baron Schickler would never show it must remain a mystery, or perhaps only a puzzle.

But this time happily I had ample opportunity for getting behind



BOTTICELLI: PORTRAIT OF A YOUNG MAN
Collection of Mr. Carl W. Hamilton, New York

the bewildering glamour in which the picture had enveloped me. I could apply my mind to studying it; and I became convinced that the head was every bit as wonderful, as beautiful, and as intimately characteristic of the painter whose creation it seemed to be, as when I fell in love with it at sight.

First, a few words of description, interpretation and appreciation. The portrait, a little more than half the size of life, represents a youth of the pensive, wistful, intense and abstracted type that is too self-absorbed to be free from mannerisms and too sincere to be spoiled by affectations. While the slight frame leans forward and sideways, and the heavy head would naturally tend to follow this movement, the pressure of the hand and the wide-open eyes make us feel a strong effort to keep erect and awake.

Yet the face and the features, like the hand, are anything but fragile and effeminate. There is no faintest approach to the epicene in the cast of countenance and expression, the strong though sensitive nose, the firm mouth. In fact, the mask is bony and manly.

It is set off by yellowish curls and strands of hair, supple and sinuous and delightful in themselves, while serving to mass the head and shoulders in a way to avoid a silhouette too deeply indented: and this mass, which might be too broad and heavy, is lightened by an upward-sloping red cap.

As for the rest of the picture, the colour of the flesh is golden, the eyes hazel, the coat purplish brown, and the background dark.

Perhaps the most interesting thing about this portrait is the manifest competition of the hand with the face. The hand is studied just as carefully, drawn and modelled with as much intention, as the face itself. Its action reveals the automatic nervous tension of an over-strung physique that the conscious mind, controlling the expression, tries to keep in order. It thus becomes, in a sense, the most important clue to understanding the character. If you think it away, the expression, of course, remains, but what makes it comprehensible disappears. On the contrary, if by some queer accident the head were missing, we could in all essentials complete it from the contrasted movements of the chest and the hand.

This complex and rather contradictory personality is expressed in terms of art by a pattern which also follows a double rhythm. It moves downward from right to left and upward from left to right, coinciding so completely with the contrast in the character that it is impossible to think of the one except in terms of the other. I need

hardly add that each detail, from the ripple of the hair, the folds of the sleeves to the curl of the fur trimming, is under the control of this pattern.¹

There can be no question that this portrait is Botticelli's own handiwork.² The glamour it cast when I first saw it frightened me into doubts that were dispelled directly I could study the painting at my leisure. There is no one, using this formula and technique, but Sandro himself who has the sinuous line, the inevitable contours, the structural articulation, the firmness, convincingness and delicacy of modelling this work possesses, nobody else who could produce a rhythm so subtly vibrant, or could give this limpid, radiant and æthereal colouring.

True, it is more "Botticellian" than any other Botticelli in existence. He must have uttered this completest note of his own music just before he was seized by the Savonarolian madness, from which he never recovered, just at the moment when he was most peculiarly and poignantly and, if I may say so, most extravagantly himself. The isolation of this head, too, exaggerates the impression. Perhaps if we found it as an Angel in a "Magnificat" or a "Madonna with the Pomegranate," in a "Tobias" or some Allegory, the other figures, the landscape and all the accessories would prevent our attention from concentrating on what is almost uncannily characteristic of the master's style.

It may well be asked: If every part and particle, every feature and touch, is so intimately characteristic of a painter's conception, style and notation, what remains of the sitter? Very little, I confess! The question, however, raises one of the most serious problems in art, a problem that has seldom been approached, and never satisfactorily, namely: "Is there such a thing as a Portrait? In the whole range of art there could be no better example than this picture on which to hang this discussion.

B. Bereulox

¹ For all I know, this pattern may come under the all-explaining formula of the "Diagonal."

² In the Schickler Collection it was attributed to Masaccio. This would indicate that it had not been seen for generations by any serious student of Florentine art.

THE MODERN TENDENCY IN LAWSON, LEVER AND GLACKENS

THE greatest contribution which landscapists of the modern school make to art is motion;—their waters flow, their cloud march, their treetops bend to the winds. This is true of Lawson, Lever and Glackens. But though alike in producing pictures which are not academic and not static, these three artists are widely divergent in sources of inspiration and in personality.

The public was rather slow in recognizing Ernest Lawson while more exaggerated talents arrested attention. Although he belongs to the new school of landscape painters his work has too much sanity and sincerity to be sensational. He has the realism of the modern movement without any of the sordidness into which it sometimes degenerates. The northern end of Manhattan is his favorite section: he lends the tints of the opal to the squalid suburban wilderness adjacent to New York.

His work has vitality and originality. It is true that he is somewhat uneven in his accomplishment. In his less inspired moments his pictures have a gummy look as if he were not in full control of his medium. When at his best, however, he so manipulates his flexible pigment as to represent the earth, sky and atmosphere of New York environs in an inspired orchestration of color.

We feel that he is American to the core, that he will never expatriate himself or his art. He has no yearning to forget his native land in Venice or Madrid; his heart is in Harlem, his studio in MacDougall Alley. He does not care for the obviously picturesque, but exercises his imagination in the cruder phases. With the jewels of his fancy he decks even prosaic dumping grounds, for he is the enchanter among American landscapists.

At length Lawson's magic has made its way; artists and critics value him highly, intelligent gallery visitors welcome his pictures with delight. He has been as real a pioneer in American landscape painting as was Monet in France. His "Road in the Palisades" at the City Art Museum in Saint Louis hangs between two Monets. The Metropolitan Museum of New York has a winter scene of his:—Leafless snow frosted poplars stand in a row against the pallid winter sky. An emerald pool gleams coldly between its snowy banks. This landscape, modern in method and treatment is nevertheless in a delicate lyric vein. Lawson puts emotion into his work—he is sensitive

to the deeper significance of life. Although a modernist, he is an idealist and a poet.

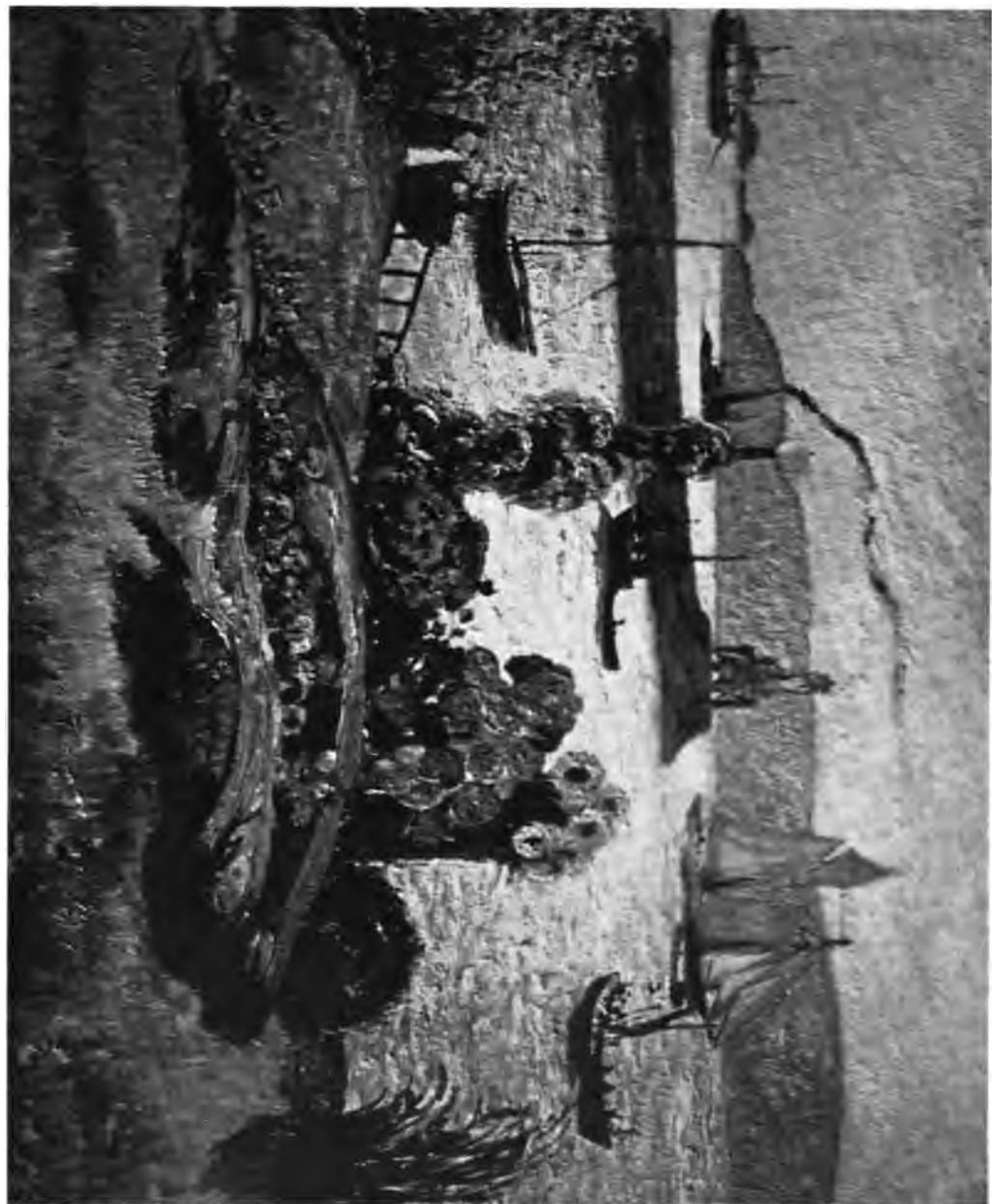
Hayley Lever has fine color, good draughtsmanship, depth of feeling and vigor,—perhaps more than any other landscapist of the modern school in America except Lawson. Lever's studio is in Gloucester, Massachusetts; there he finds his motifs—old winding streets between quaint gardens, harbor views with spearlike masts piercing the sky and warm toned sails tilted to the breeze.

Like the other modernists he breaks away from scholasticism in Art and abjures the static; he makes a creed of motion—a boat must tug at its anchor, the waves strain, the flowers twist on their stems. He admires the French impressionists—Renoir, Monet, Sisley and Pissarro: like them he believes in sincere, direct expression in art. His sympathies extend even to the extremely modern, yet his own work does not offend against beauty and good taste. That he is less intensely American in his point of view than Lawson is due to his origin and training.

He was born in Australia. For years he lived in St. Ives, Cornwall, England, where he studied boats and tides. Now in his American studio he paints the shining or the misty sea, docks and old Gloucester cottages. His color and his atmosphere are handled from the American viewpoint, yet in a way peculiar to himself. We feel that his manner is less exhilarated and nervous than Lawson's, with more sustained passages of light and less of staccato sparkle. Although both are experimenters, Lever's modernity emits a steady ray, Lawson's break into irridescence. Even more different than Lever from Lawson is Glackens from either of them.

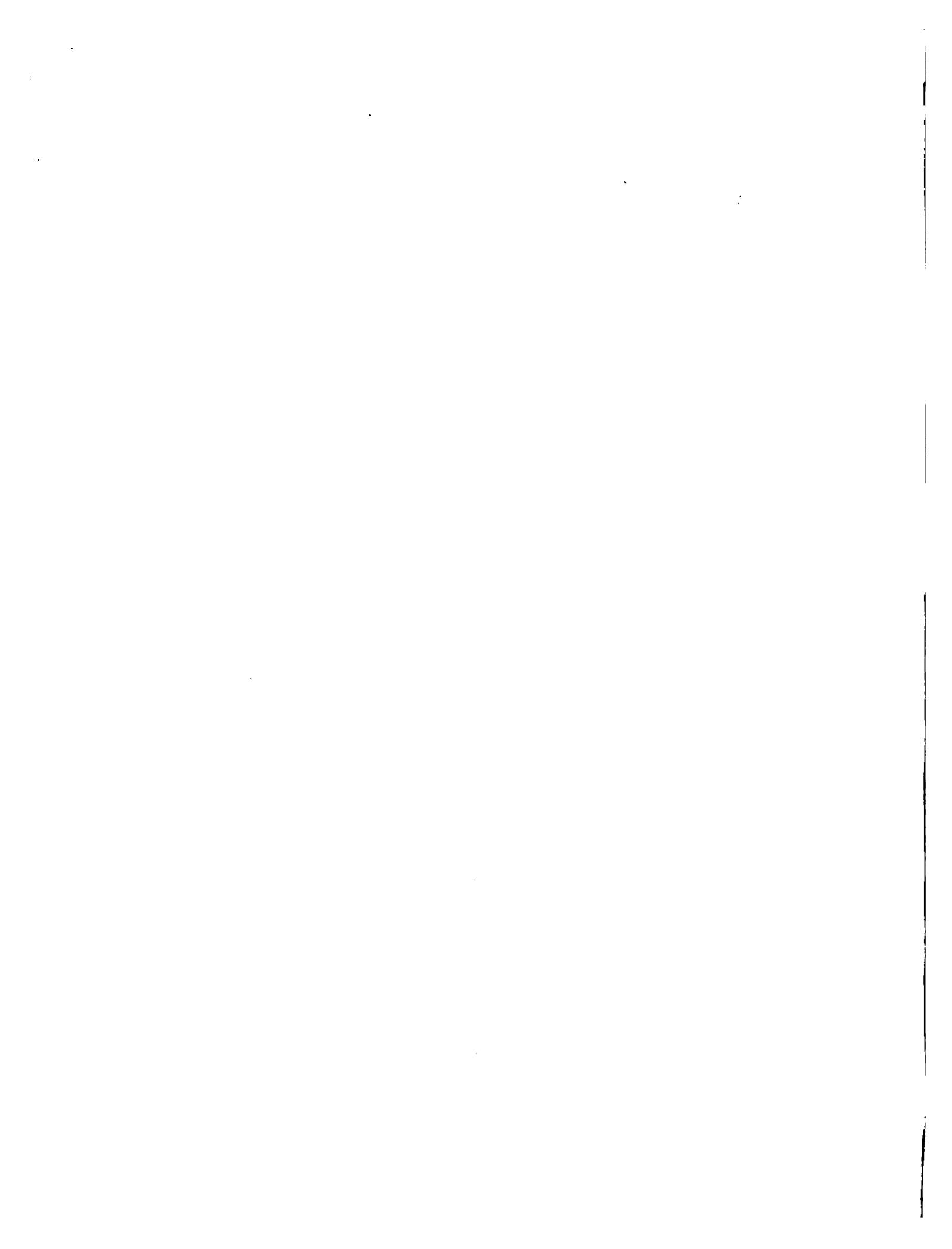
Recent years have emphasized William J. Glackens' mirroring of Renoir, rather unfortunately, unless to be the ablest American imitator of Renoir is in itself distinction. Like his prototype he bathes landscapes and beach scenes in sunlight which brings out the hot tones.

His present brilliant color scheme is in contrast with his earliest work which was sombre, but he has always a kindly human quality and passing years have added increasing gayety to his painting mood. He chooses for rural and beach scenes not solitary places, but familiar spots dear to holiday crowds. He is fond of painting friendly shores peopled with human beings having a good time. He resembles Renoir in his liking for the jollity of life;—sparkling waves, gay sunlight, the red note of a rakish little boat, the swimming azure of a lake in



HAYLEY LEVER: FLOWER GARDEN, GLOUCESTER, MASS.

Property of Mr. John Clay, Chicago

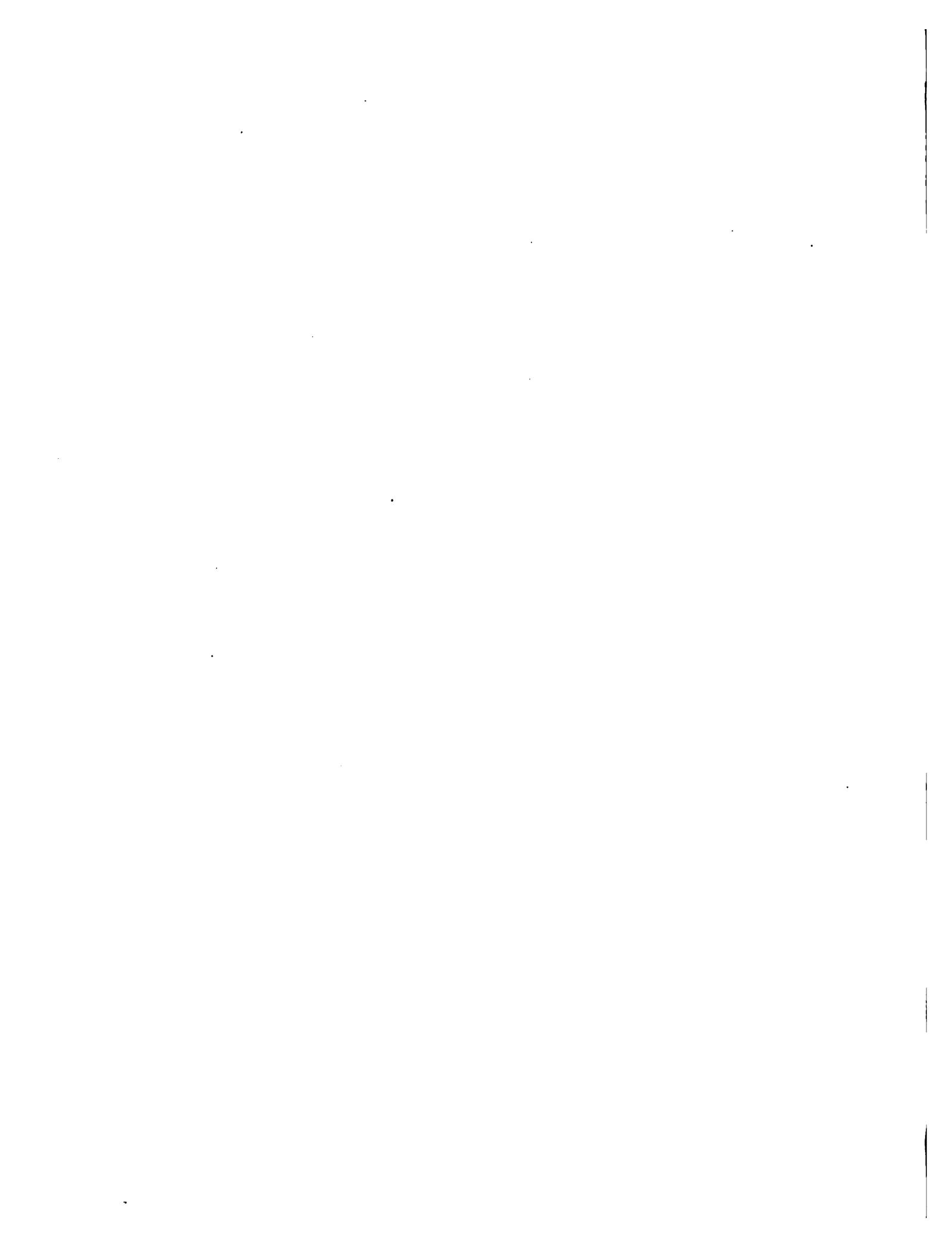




ERNEST LAWSON: ICE-BOUND FALLS
The Art Institute, Chicago



WILLIAM J. GLACKENS: FRENCH OPEN AIR CAFÉ
Collection of Dr. A. C. Barnes



holiday mood, the lush greens of midsummer and laughing picnickers. He is no less in love with nature than is Lawson: we feel, however, that Lawson has better preserved his individuality than Glackens.

The vigor with which Glackens' admirers defend him against any imputation of imitation seems to show their sensitiveness at this point. It is true that every real artist builds into the structure of his own talent the influence of other artists. Yet so thoroughly should he assimilate this influence that an entirely new product comes out. One who, like Glackens, abounds in sympathy, humor and sensuous charm does not need to concentrate upon the manner of any other artist.

Some of Glackens' pastels are among his best and most original work. The Metropolitan Museum has two of them; in one we have bathers, promenaders, father, mother and the youngsters, the usual Coney Island architecture in the background. The other is a society beach scene, a study in hot sunlight; summer guests under orange umbrellas—quite sketchy and spontaneous are both of these pastels—done with a likable, human touch.

Ever since his Academy days in Philadelphia the genial Glackens has had the affection and admiration of his co-workers and contemporaries. Like other artists of the modern group, he is interested in a number of things besides art;—science, invention and sociology. He was one of the organizers of the Independent Art Exhibitions of which John Sloane is now the president. He is thoroughly progressive in his ideas being keenly interested in the production of individual art in America. Glackens' work like Lawson's and Lever's is free from the studio atmosphere. There is in Glacken's case an almost lusty enjoyment of warm, swirling color.

Like most landscapists with the modern tendency, Lawson, Lever and Glackens are specialists;—Glackens chooses beach and grove—the haunts of merrymakers; Lawson glorifies the ragged edge of New York; Lever is a painter of harbor and coast-village life. We feel that each of the three has a tremendously good time doing it. Isn't the characteristic which they most have in common and which most appeals to us—their zest for life?

Catherine Beach Ely

A LOST BUST OF GEORGE WASHINGTON

THE following letter in the British Museum¹ from George Washington to Mrs. Patience Wright, the modeller of portraits in wax, is now, I believe, published for the first time.

Joseph Wright, the son of Mrs. Wright, was a pupil of Benjamin West and took a mould of Washington's features as a guide for a marble bust or statue to be executed by some European sculptor.²

According to this letter, Wright had already executed a bust, whether a painting of Washington, a wax portrait or a marble bust, is not disclosed in the letter. Whatever it was, it presumably reached Patience Wright in England, but its ultimate fate is at present a mystery.

The letter is as follows:

Mount Vernon Jan^y 30th 1785

Madam,

By what means it came to pass, I shall not undertake to devise; but the fact is, that your letter of the 8th of December 1783, never got to my hands until the 12th of the same month in the year following— This will account for my not having acknowledged the receipt of it sooner—and for not thanking you, as I now do, before, for the many flattering expressions contained in it.—

If the Bust which your Son has modelled of me, should reach your hands, and afford your celebrated Genii any employment, that can amuse M^r Wright, it must be an honor done me,—and if your inclination to return to this Country should overcome other considerations, you will, no doubt meet a welcome reception from your numerous friends: among whom, I should be proud to see a person so universally celebrated; & on whom, nature has bestowed such rare & uncommon gifts.—

I am—Madam,

Y^r Most Obed. & very

H^{ble} Servant

G^o Washington

M^r Wright

E. Alfred Jones.

¹ Addl. MSS., 12099, f. 25.

² Dunlap, *The Arts of Design in the United States*, 1918. Vol. I, pp. 371–2.

A RELIEF IN THE MORTIMER SCHIFF COLLECTION BY THE MASTER OF THE MARBLE MADONNAS

TO the already long list of works by an artist temporarily known as the Master of the Marble Madonnas which we published in connection with the relief in the Enrico Caruso collection,¹ can be added the one here reproduced forming part of the collection of Mr. Mortimer Schiff in New York. It represents the Virgin and Child against an oblong ground bordered with a frieze of winged cherub's heads, and supported on clouds by the head of another winged cherub seen in the center of the lower end. The Virgin is seen half length standing behind a parapet and wearing a gown girdled at the waist, over which is a mantle covering her shoulders and draped in front. A headdress arranged in minute and systematic folds covers her hair. Her right hand rests against the parapet, while with her left she is supporting the Infant Jesus, who standing on the parapet, leans against His Mother with His arms around her neck. He is naked except for a drapery descending from his shoulder and covering His loins. His face is close to the face of the Virgin and both show a similar structure, especially around the eyes, mouth and chin. Halos are behind their heads. They are gilded, as are also the girdle and border of the Virgin's garment and the cherubs' wings. Traces of gilding are likewise seen in other parts of the relief.

The attribution of this relief to the Master of the Marble Madonnas is based on the ground that it shows the characteristics found in the works grouped under his name and which we determined in the article mentioned above. There is indeed the same way of arranging the folds of the garments, the same modelling, the same position of the Virgin's hands, and the same soft and plump body of the Infant. As for the type of the Virgin and the way in which she is holding the Infant, it closely resembles the relief in the Church del Sacro Eremo da Camaldoli in Casentino where however the remaining details of the composition differ. The same can be said in regard to the Virgin and Child in the Palazzo Comunale in Pistoja, given to the School of Mino da Fiesole and reproduced in Odorardo, H. Giglioli: Pistoja nelle sua opere d'arte p. 70. On the other hand the relief in the Berlin Museum² shows the same smooth oblong back-

¹ See *Art in America*, April, 1919, p. 104-110.

² Frida Schottmüller: Beschreibung der Bildwerke der Christlichen Epochen, Vol. V, p. 67 Fig. 158, and Bode: Denkmäler . . . pl. 423 in which the second relief is that from Casentino.

ground having on the outer border winged cherubs' heads. In type the Virgin also closely resembles the type of a Virgin from the Mège collection, formerly in the Carrand and Boy collections, attributed to Rossellino³ and which is certainly by the same anonymous master.

As we already said in the above cited article, the works of this artist were generally classed in museums and private collections under the names of Antonio Rossellino and Mino da Fiesole, from the art of whom they derive much; another influence, that of Donatello and Andrea del Verrocchio should be added. And while in the general treatment and in the repeated use of certain characteristic features such as the pose of the hands, the treatment of the flesh, the depressions under the eyes, the somewhat caricaturally drawn faces, the master is always recognizable, his types sometimes vary and their expression is different. For instance those in the Caruso collection, in the National Museum in Florence, in Santi Stefano e Cecilia presso il Ponte Vecchio in Florence, the one in the collection of Gambier Parry in England, one in the Berlin Museum,⁴ the relief from the Seillière collection attributed to Donatello,⁵ and several others show faces animated by a smile going from the mouth to the eyes, more or less exaggerated but always full of life and joy. Other reliefs, though bearing the same characteristic features, show a more serious type of the Virgin and Child. This can be observed in the South Kensington relief, in the ones from Casentino, from Pistoja, etc. It is with several of these works that our relief also bears a close relationship as to the way in which the Virgin and Child are grouped. The work in itself is an interesting specimen of the artist's craftsmanship, showing among other influences that of Donatello. The fine border adds to its decorative quality and on the whole the relief constitutes a valuable addition to the known list of the artist's productions.

Stella Rubinstein

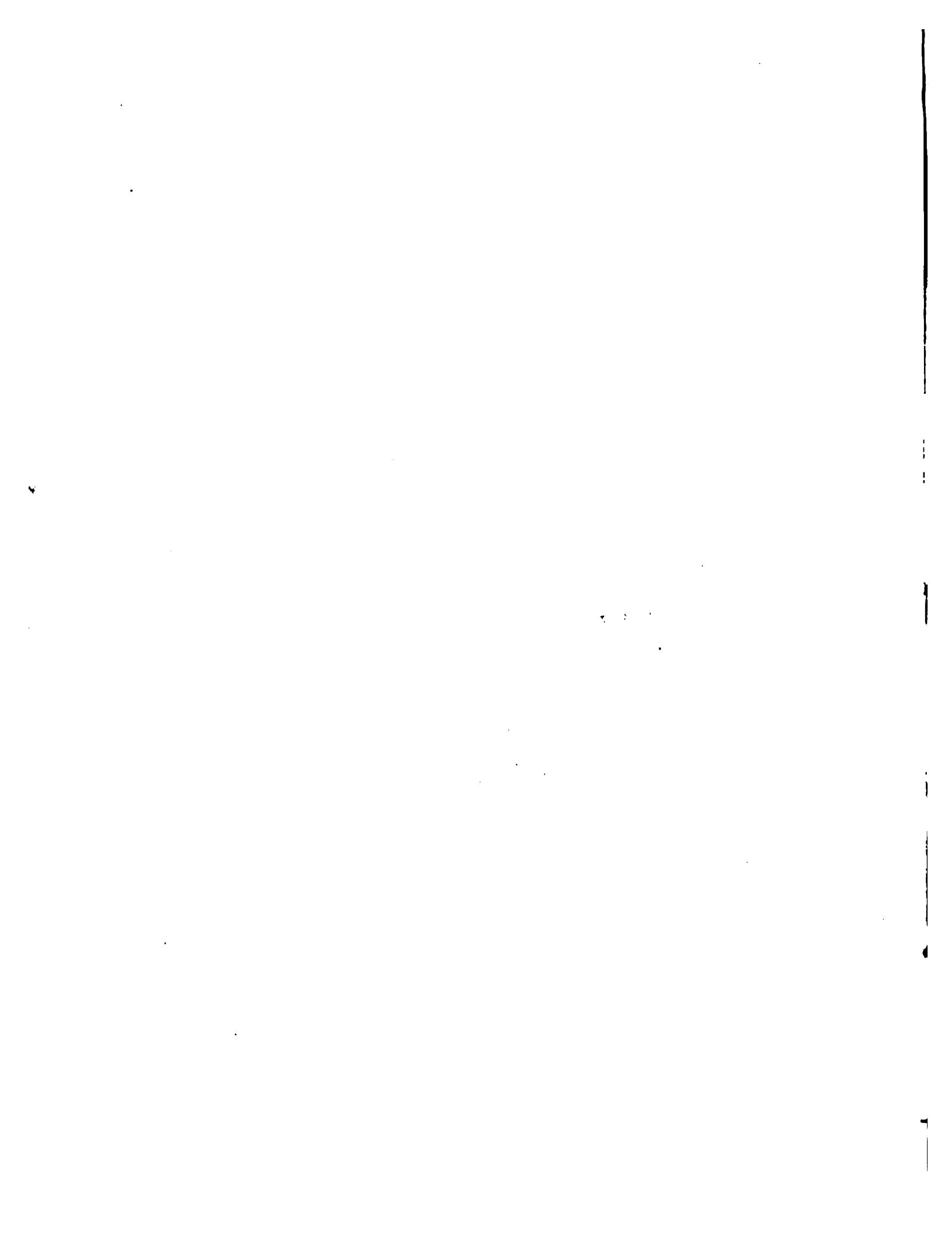
³ Reproduced in "Les Arts" February, 1909, p. 1.

⁴ See reproduction of these reliefs in Bode: Denkmäler der Renaissance Skulptur Toscana's, pl. 423-424, also Venturi: Storia dell' Arte Italiana VI, p. 669-670.

⁵ Catalogue . . . Collection Seillière, 1890 pl. No. 332. This relief as well as the one from the Mège collection, is here according to our knowledge for the first time attributed to our master.



MASTER OF THE MARBLE MADONNAS: VIRGIN AND CHILD
Collection of Mr. Mortimer Schiff, New York



SOME RECENT ACQUISITIONS OF THE FOGG MUSEUM

CLOSELY connected with the interesting double portrait which we described in the June 1921 issue of this magazine, both as regards its approximate date and its artistic origin, is a recent painting which has also lately found a home in the Fogg Museum. This is a large arched panel representing the Blessed Virgin seated in an almond-shaped glory (Fig. 1), in the act of being transported into Heaven by six soaring Angels, while she lets down her girdle, as a parting gift, to St. Thomas. The shape of the panel itself, together with the fragmentary condition of the Apostle's figure and of the neighboring palm-tree, render it quite evident that we have here what was but the upper portion of a once considerably larger and more imposing altarpiece of the Assumption. This painting has also, like its predecessor, been taken for a Sienese work and was held to be such at the time of its passage to the Museum. Although unacquainted with the original, the excellent photographic reproduction kindly sent us by the Director, shortly after the picture's acquisition, was quite sufficient to permit of an immediate recognition of the painting's true derivation. The marked types, with their straight-bridged and projecting noses, the peculiar drawing and lighting of the hair and eyes, the folds and shading of the draperies, the shape of the hands, all point clearly to a contemporary and fellow-citizen of Giovanni di Marco, and more precisely to the anonymous painter known to modern students as the "Maestro del Bambino Vispo" or "Master of the Lively Child." We owe this not altogether felicitous appellation to Dr. Sirén, who likewise deserves the credit of having been the first to reconstruct its bearer's artistic personality. As a painter, our "Maestro" belongs to the same group of minor but freshly charming and by no means ungifted artists which counted among its numbers Bicci di Lorenzo, Parri Spinelli, Rossello di Jacopo Franchi, Andrea di Guisto, and Giovanni di Marco. With Rossello Franchi, more especially, the closest of relations, not only in his types and forms, but also in his very evident derivation from Lorenzo Monaco.¹ The picture in the Fogg Museum has every appearance, in the photo-

¹ Of the direct-Sienese influence, and more especially of that of Bartolo di Fredi, which certain critics have thought to recognize in his style—as well as in that of Lorenzo Monaco—we can only say that such an influence is far more apparent than real. Nor can we in any way bring ourselves to share Dr. Sirén's recent identification of the "Maestro del Bambino Vispo" with Parri Spinelli Arezzo, whose very personal art remains, in our opinion, wholly distinct from that of our painter.

graph, of being a highly typical example of its author's manner; nor is there any reason for us to doubt that its color is as characteristic as its design. Once again, for the sake of those who may call for some further demonstration of the correctness of our attribution, we reproduce an unquestioned painting by the master, in the shape of the "Dormition of the Virgin" (Fig. 2) in the Johnson Collection² at Philadelphia—one of the few pictures by this artist hitherto known as existing in America.

By a somewhat unusual co-incidence, which reminds us of the adage that it never rains but that it pours, the Boston Museum of Fine Arts, close neighbor and spiritual mother to the Fogg, has also quite lately come into the possession—thanks to the generosity of Mrs. Mary R. Richardson of Florence, Italy—of no less than three other panels which we do not hesitate to ascribe to our "Maestro." These panels, which were formerly in Mrs. Richardson's own collection at Florence, are evidently fragments of a dismembered altar-piece. In the largest of them are represented two full-length figures of saints (Fig. 3), which from their Deacons' garments and from their accompanying symbols—a mill-stone in the case of the one and two smaller stones on the head of the other—are clearly meant to portray St. Vincent and St. Stephen. In each of the two other panels, which, from their shape and size, appear to have formed part of a predella, is a seated figure of a Prophet between two Angels (Figs. 4, 5). The fact that each of these two figures (Jeremiah in the one instance, Isaiah in the other) seems to be receiving the homage of one particular angel, while the other celestial messenger is turned away as if in attendance upon some other personage, points to the original presence in the predella of at least two other Prophets. We may likewise take it for granted that the standing figures in the larger panel were similarly supplemented by two others, representing, most probably, Sts. Lawrence and Leonard. Apart from their interest as representative productions of a comparatively little-known painter—an interest which they share with the picture in the Museum at Cambridge—the panels at Boston are conspicuous, above all else, for their extraordinarily vivid and powerful coloring. We can, in fact, call to mind no other paintings by their author—all of whose works are more or less remarkable for their chromatic effectiveness—that can be said to equal them in vigor and brilliancy of tone. Nor does the pure quality

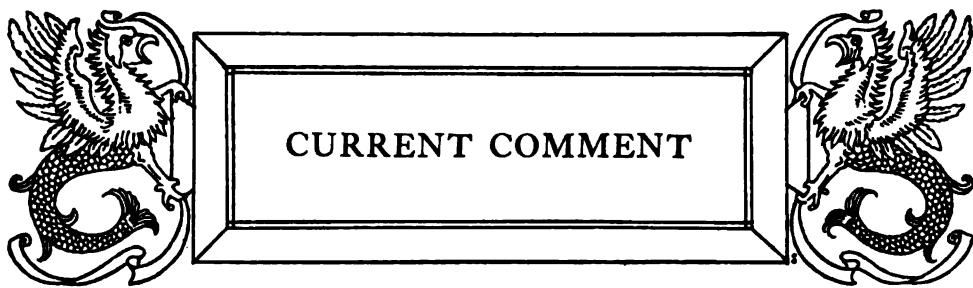
² These pictures as will readily be seen from the reproduction are really the two parts of what was originally a single composition. Reproductions of the pictures mentioned in this article follow page 44.—*Editor*

of the different tints appear to have suffered any radical alteration during the five centuries that have elapsed since the paintings left their author's hands. As examples of the admirably lasting character of the tempera technique of their period, these Boston panels can scarcely fail to arrest the attention of the growing number of students who are interested in the more purely scientific side of early Italian painting.

We may bring this note to a close with a brief mention of yet another panel-picture belonging to this same period and class of Florentine art, which has come to the Fogg Museum in the shape of a gift from Mr. Bernard Berenson. This is an oblong predella-piece representing the Nativity (Fig. 6) which, in its gentle charm and sentiment, no less than in its forms, is a very typical little work of Bicci di Lorenzo. Although paintings by Bicci are by no means rare, the decorative qualities and the simple inner grace of this painter's unpretentious but ever winsome art, are as yet far from being justly appreciated either by students or collectors. To his other qualities, Bicci adds a technical proficiency and a gift for pure and pleasing color in no way inferior to those of most of his contemporaries, and which reach, in certain of his works, a degree of notable refinement. Although not unaffected by Lorenzo Monaco, his art owes much less to that master than does that of most of his above-mentioned companions. That he received his early training from his father, Lorenzo di Bicci—a painter well known to records, but whose artistic personality remains as yet undetermined—is more than likely. He seems, nevertheless, to have been but partially indebted to Lorenzo's paternal guidance for the formation of his style, which shows strongly-marked affinities to that of Masolino and, again, to that of Gentile da Fabriano. Despite the undeserved lack of appreciation from which he has so far suffered, paintings by Bicci are to be seen in several collections in America—in that of Mr. and Mrs. Blumenthal at New York, in that of Mr. Walters at Baltimore, and in the Metropolitan Museum. A very pleasing little Madonna by the master is also, if we are not mistaken, in the possession of Mr. Backus at Englewood, N. J.

The acquisition of the pictures mentioned in this note has enabled the Fogg Museum to fill, at least in part, what was a notable gap in its admirable little collection.

F. Garrison Vergerino



EXHIBITIONS

AMERICAN PORTRAITS, EARLY

During the past month there has been a notable collection of portraits by the early American masters on view at the Knoedler Galleries. The Gilbert Stuart's were a specially impressive feature, and included both of the "Washington's"—the one showing the right and the other the left side of the face. The loosely painted and lovely "Ozias Humphrey," formerly one of the prized possessions of the late Charles Henry Hart, and another example, the "Portrait of an Irish Gentleman," a picture quite as freely handled and fine in tone, are both doubtful attributions. Compared with such masterpieces as the Stuarts and the important "Portrait of John Gray" by Copley, the sweet candy-like color and simpering inanity of Sully's "Mrs. McIlvaine" and the painted wooden effigies in West's large "Drummond Family" group seemed like impertinences.

BLAKE, WILLIAM

The exhibition of important water color drawings by William Blake to illustrate Dante's *Divina Commedia* opened by Messrs. Scott & Fowles on October 15th, provided an opportunity of studying the work of that master of imaginative design never before presented here. The exhibition was unusually successful, all of the drawings being acquired by American collectors.

THAYER, ABBOTT H.

Many unfamiliar and fine pictures from the brush of the late Mr. Thayer will be shown at the Milch Galleries this month by the artist's family. The visitor will be enabled to form some sort of definite idea of his abilities and probable place in the history of our art from the study of the canvases exhibited. The estimates published recently of his work—chiefly by personal friends and naturally exaggerated—are grossly erroneous. However, it is safe to say that his will be a place high in the annals of American art.

OLD MASTERS

At the Ehrich Galleries, where one may always find interesting examples of the old masters of all schools, among the works shown during October was a sprightly little picture of a Lady at a Spinet by Pieter de Hoogh and an



FIGS. 1 and 2. MAESTRO DEL BAMBINO VISPO: RECONSTRUCTED ALTPICE
*The upper portion now in The Fogg Museum of Art at Cambridge, Mass.,
and the lower part in the J. G. Johnson Collection, Philadelphia, Pa.*

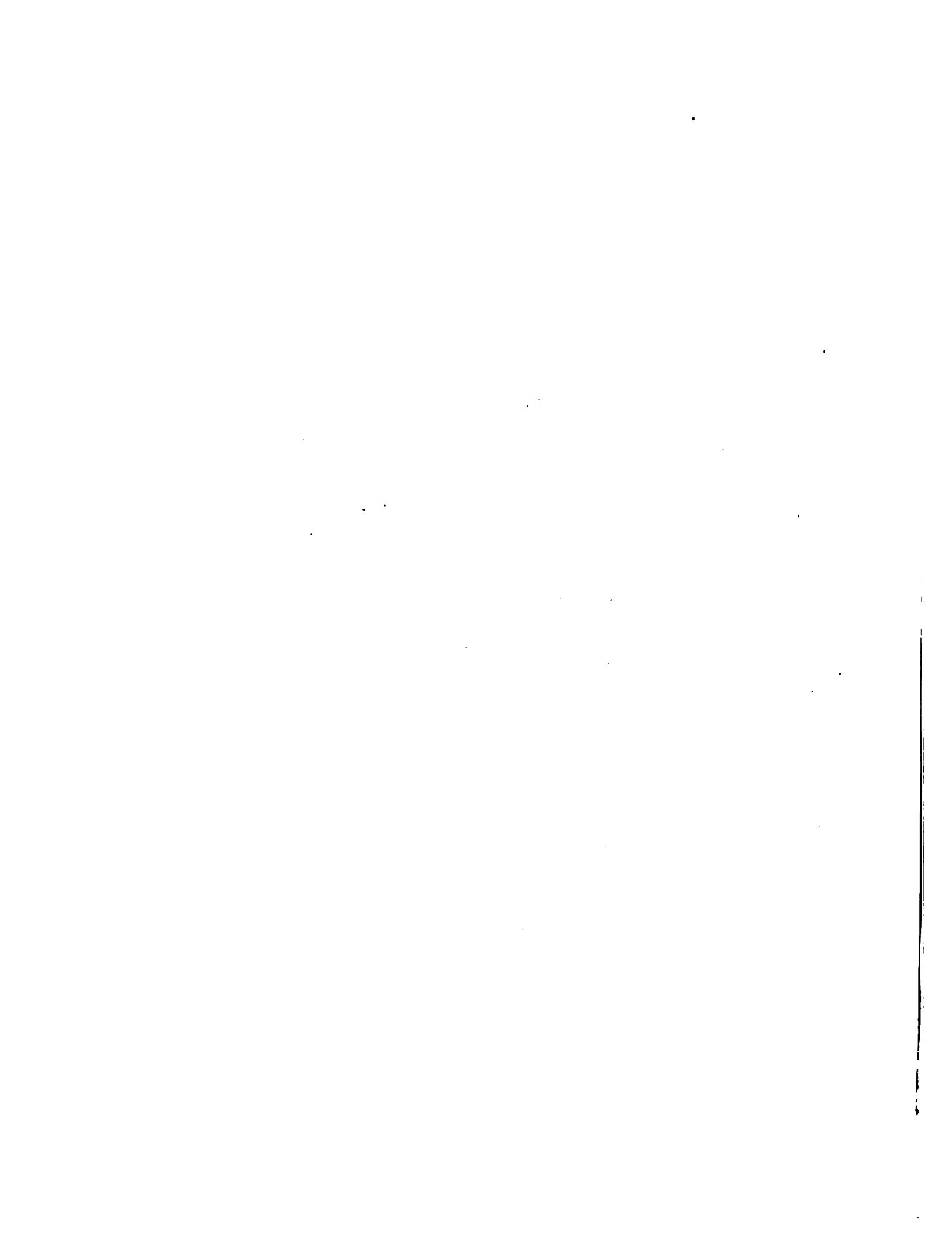


FIG. 3. MAESTRO DEL BAMBINO VISPO: ST. VINCENT AND ST. STEPHEN
The Museum of Fine Arts, Boston, Mass.



FIG. 4. MAESTRO DEL BAMBINO VISPO: ISAIAH AND TWO ANGELS. FIG. 5. JEREMIAH AND TWO ANGELS
The Museum of Fine Arts, Boston, Mass.

FIG. 6. BICCI DI LORENZO: THE NATIVITY
The Fogg Museum of Art, Cambridge, Mass.



unusually fine tondo portrait of Heyman Dullaert, painter and poet, by the Dutch landscapist, Philips Koninck, engraved in "Houbraken," which for a long time passed, unchallenged, as a Rembrandt. There was also a very loose and freely painted still-life of inviting eatables by the French master, Chardin.

NEW ART BOOKS

A CATALOGUE OF PAINTINGS IN THE COLLECTION OF MR. AND MRS. CHARLES P. TAFT. By Maurice W. Brockwell. New York City. Privately printed. 1920. Crown octavo.

A scholarly and exhaustive treatise upon the important and interesting gathering of old and modern masters in the home of Mr. and Mrs. Taft in Cincinnati—a collection rich in examples of the great Dutch masters, the English portrait painters of the Eighteenth century and the later French school.

AMERICAN PORTRAIT PAINTERS IN MINIATURE. By Theodore Bolton. Illustrated. Octavo. New York. 1921. 300 copies privately printed.

Mr. Bolton has made a comprehensive register of all of the native miniature painters before 1850 with lists of their known works. Characteristic examples of some of the artists are reproduced to illustrate their style. The book is finely printed and presents some novelties in the way of make-up. It is a pioneer volume in a field of peculiar interest and can be recommended to all students of early American portraiture.

AMERICAN SAMPLERS. By Ethel Stanwood Bolton and Eva Johnston Coe. Illustrated in color and halftone. Small quarto. Mass. Society of the Colonial Dames. Boston. 1921.

This generous volume of 416 pages provides a definite starting point for the further study of a fascinating subject. It is a veritable mine of information and, so far as it goes, seemingly final in its painstaking accuracy. Lists of the earliest samplers known in various states, the earliest appearance of many designs and registers of specimens of the seventeenth, eighteenth and early nineteenth centuries are included. There is also an anthology of sampler verses and a list of schools mentioned in the specimens examined. Naturally hundreds of samplers unknown to the authors do not appear in the lists—otherwise one will find little or no fault with the volume.

CHINESE POTTERY OF THE HAN, T'ANG AND SUNG DYNASTIES. Owned and Exhibited by Parish-Watson & Co., Inc. Illustrated in color. Quarto. Limited edition on handmade paper. New York. 1917.

An unusually enlightening and authoritative catalogue prepared for commercial use. It is really a commendable popular treatise with extremely attractive illustrations from which one gets a very truthful idea of the ancient potteries, so beautiful in form and in softly mellowed color.

DANIEL H. BURNHAM, ARCHITECT AND PLANNER OF CITIES. By Charles Moore. Illustrated. Small folio. Houghton, Mifflin Co., Boston and New York.

Mr. Burnham's conspicuous contributions to the development of architectural taste and pioneer work in the planning of properly laid out towns and cities is fittingly described at length in the two handsome volumes herewith. The list of the buildings designed and city plans made by Mr. Burnham is a very impressive evidence of his ability as well as his facility.

FURNITURE OF THE PILGRIM CENTURY. 1620-1720. Including Colonial utensils and hardware. By Wallace Nutting. Illustrated. Sm. 4to. Marshall Jones Company. Boston. 1921.

An authoritative and fascinating as well as an exhaustive book on the work of the earliest native craftsmen. The illustrations include reproductions of many unique pieces of domestic furniture, some of them quaint and sturdy, some singularly graceful and charming. Measurements and careful descriptions of the various objects enable one to form a general idea of their appearance and enlarge one's knowledge of the subject. It is a pleasure to recommend this volume to all who are interested—it will generously repay painstaking study on the part of both the student and the collector.

THE PORTRAITS OF DANTE. By Frank Jewett Mather, Jr. Illustrated. Cr. 8vo. Princeton University Press. Princeton, N. J. 1921.

Dr. Mather's scholarly treatise, in which practically all of the known portraits of Dante previous to 1600 are considered in relation to the measurements of the poet's skull, is a work of timely interest in connection with the current Dante centenary. Historically, and as a definite contribution to knowledge of a matter of importance to students and critics of art its value is permanent.

CORRECTION

In the List of the Works of Niccolo Di Pietro Gerini and of His Immediate Following by Prof. Richard Offner, beginning on page 234 of the last (October 1921) issue of this magazine, the following correction should be noted:

All that follows the item—

1401 *Florence Academy. Left Compartment of Triptych.*

should follow the item—

Chicago, Ill. Mr. Martin Ryerson. Virgin.

and the items under the heading "Works by Gerini's Immediate Following" ending in the item—

Florence, Sta Felicita. Chapter Hall. Annunciation (?)

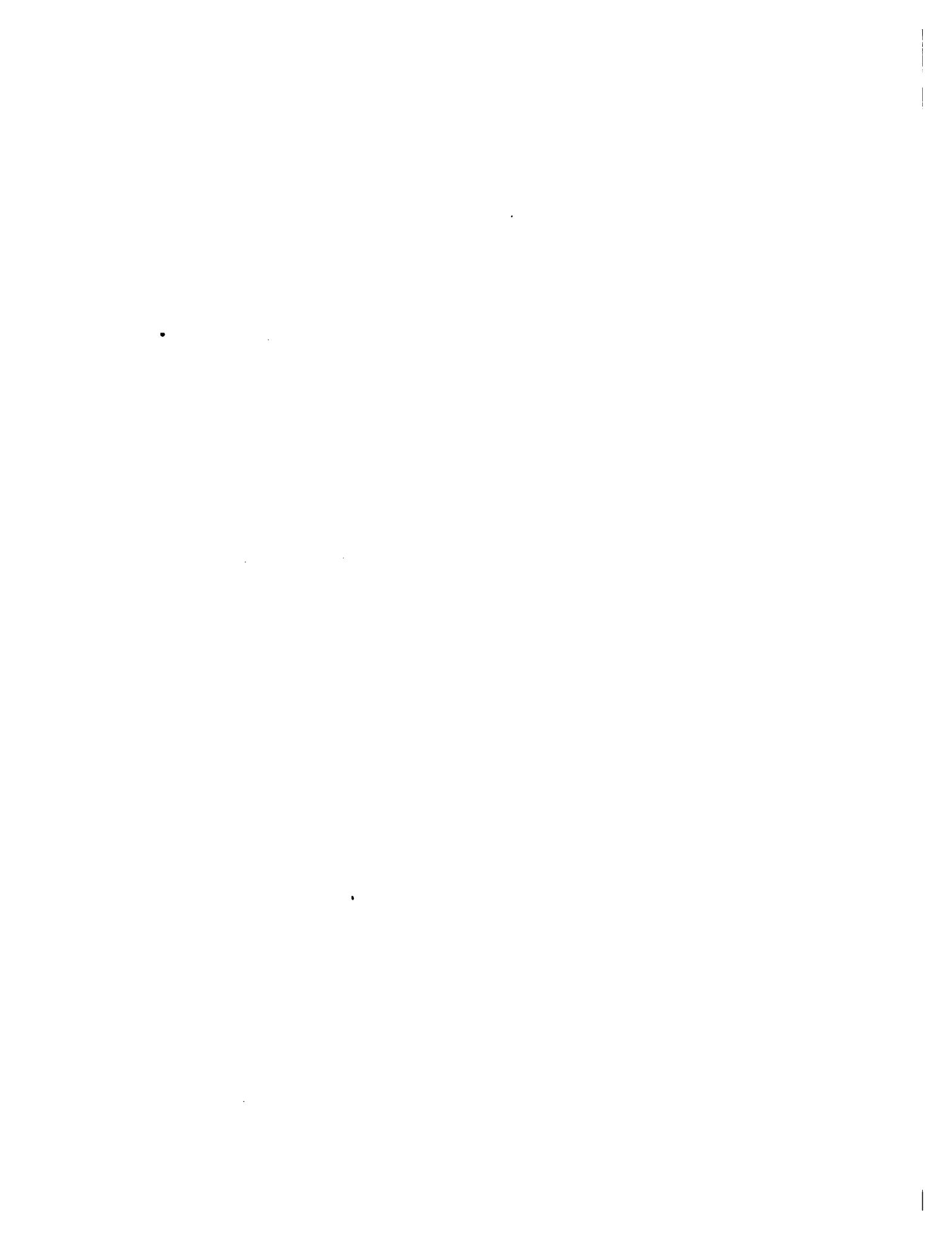
Left Transept. Nativity (?)

should follow the item, at present the last, which begins

1408-9 Florence. Or S. Michele, first pillar right, St. Nicholas.

and ends

"These are the last works by Niccolo known to us."





ANNUNCIATION GROUP
Collection of the late Michael Dreiser

ART IN AMERICA AND ELSEWHERE
AN ILLUSTRATED BI-MONTHLY MAGAZINE
VOLUME X . NUMBER 11 . FEBRUARY 1922



AN ANNUNCIATION GROUP IN THE
MICHAEL DREICER COLLECTION



INCLUDED in the collection bequeathed to the Metropolitan Museum of New York by the late Mr. Michael Dreicer is a group of sculptured figures. They represent the Angel and the Virgin of the Annunciation, a subject frequently met with in the productions of the mediaeval period but one of the favorite ones with the Italian artists. Their frescoes and easel paintings of the due, tre and quattrocento are full of them; but the ways in which the Virgin as well as the Angel are depicted change according to schools, medium and the fancy of the artist. There seems to be no rigid rule positively stating how they had to be represented in the scene of the Annunciation though in a general way there was a tendency during the thirteenth and in the beginning of the fourteenth century to show both the Virgin and the Angel standing in an attitude of gravity¹ while from

¹ E. Male: *L'art religieux à la fin du moyen âge*, p. 24.

Copyright, 1922, Frederic Fairchild Sherman

about the middle of the fourteenth century the Angel delivers his message to the Virgin in a kneeling attitude. However, there are many exceptions to the rule and the attitude of Mary and Gabriel are of the greatest variety. In Cimabue's Annunciation both the Angel and the Virgin are standing, while Giotto in the Arena Chapel in Padua shows us the Angel bending one knee and with uplifted arm pronouncing the Holy message; the Virgin herself receives it in a half kneeling position with her arms crossed in adoration. The artists of the Sienese School generally represent the Virgin seated and shrinking back in receiving the message, while Fra Angelico, for example, represents her sometimes seated, sometimes kneeling, and the Angel either standing or kneeling. In sculptured representations the theme also often varies. In the Cathedral of Orvieto among the reliefs of the pilasters of the façade the Angel is shown kneeling and the Virgin standing, while from about the same time—the first third of the fourteenth century—in the Cathedral of Messina the Angel is kneeling and the Virgin seated on a bench.¹ On the other hand in the Annunciation in Sarzana (*Porta dell' Oratorio della Misericordia*) given to a follower of Andrea and Nino Pisano² both the Virgin and the Angel are standing and this attitude is repeated in many other Annunciations such as the ones in the Lyons Museum, in the Museo Civico in Pisa, in the Cluny Museum, in the Louvre, in the Museo dell' Opera in Orvieto, in Santa Croce in Florence, in Santa Marguerita in Cortona, in S. Eustorgio in Milan and elsewhere.³

In the group here represented the Virgin is standing on a low base with her arms crossed in adoration as she listens to the Holy message which the archangel kneeling on one knee, his hands resting on the other, delivers to her. His hair is thick and curly, his head lifted up, his mouth half open, while the Virgin looks down at him with an expression of devout resignation. She is dressed in a closely fitting gown over which is draped a mantle and her hair falls loose over her back and shoulders. Traces of a crown are around her head. As for the Angel he wears a profusely draped mantle over a gown girdled at the waist.

¹ Venturi: *Storia dell' Arte Italiana*, vol. IV, p. 346, fig. 253 and p. 370, fig. 284.

² Ibid. p. 530, fig. 418-419.

³ See *Jahrbuch der Kaiser Kgl. Kunsthissenschaft Berlin* 1903—Article by Karl Justi on Giovanni Pisano . . . p. 280, Note 2. See also in "L'Art" 1904 the article by Pietro D'Achiardi: *Alcune opere di scultura in legno*, p. 358, 361-365. For other variations see reproduced in Venturi: *Storia dell' Arte Italiana*, vol. IV, the Annunciation from San Casciano by Giovanni di Balduccio, the one in the Baptistry in Bergamo of about the middle of the 14th century, the one in Orsanmichele in Florence by Orcagna, and others.

Both figures composed in the purely Gothic spirit are exquisite in their simplicity. The types, though realistic, are idealized. The expression is of the greatest purity and the garments, while they are in the style common in every-day life, follow the line of the traditional religious representations like those seen on the portals of the Gothic Cathedrals. Their hatchings, deep and vertical, are characteristic of mediaeval workmanship.

If we try to define the exact origin of the group just described we find ourselves confronted with a very difficult problem. At first sight the group appears to be French rather than Italian, but after a closer examination it seems impossible to assign it to any other country than Italy. But where and in which part of Italy was it created?

The way in which the group is represented cannot lead to any definite conclusions as among the varied forms of representations of the Annunciation it was the one most commonly used. We have, therefore, to discard the help of iconography, examine the work stylistically, compare it with other works of the period and thus by way of critical observation define the school to which it belongs.

At the period of its creation, about 1400 to 1410, the chief center of art production in Italy was Florence. In the sculptures which were executed there for the Dome and for Orsanmichele, at which artists from different parts of Italy worked, is seen a combination of various influences. Masters like Andrea Pisano or Orcagna followed the mediaeval traditions, while others like Ciuffagni and Nanni di Banco adopted some of the classical traditions. To these characteristics can be added those which artists from various parts of the country and from abroad brought with them when coming. We know indeed that at the time directly preceding the great Italian quattrocento in sculpture, men from various countries were active in the building and in the decorating of the Italian Cathedrals. In Milan, in addition to natives, artists from France, Germany and Flanders worked together in building the Dome and to this fact is due the almost unique and cosmopolitan character of its statues. As for the Cathedral of Florence, at the time which interests us here, about 1400, the sculptures show an association of influences and traditions from all over Italy, combined with those from other European countries such as France and Germany. These came through direct contact with some of the foreign artists such as Piero di Giovanni Tedesco and others or through the intermingling of small works of art imported from France and elsewhere. The works of Andrea and Nino Pisano, influenced by

French art, the ones by Orcagna, in which he emphasizes the teachings which he received from Giotto, the ones by Lorenzo di Giovanni d'Ambrogio, by Nicola di Piero Lamberti, Giovanni Tedesco, Nanni di Banco and others are side by side combining and perpetuating the Gothic traditions, with the introduction, by some of them, of elements from antiquity. Speaking in a general way—sculpture which in the second half of the fourteenth century in Florence was to a great extent tributary of painting, shows models inspired from works of antiquity combined with others imbued with the imaginative qualities of the Gothic period. This is best expressed in the decoration of the two famous portals of the Florence Cathedral, the "Porta dei Canonici" and the "Porta della Mandorla." All of these works were examples paving the way and being the source of inspiration for a Lorenzo Ghiberti, for a Donatello, for a Luca della Robbia and others.

One of the characteristic features of statues of this particular period is the way in which most of the garments fall in long, straight, deeply hatched lines, winding gracefully around the feet. This can be observed, among others, in the Annunciation in Santa Croce by a follower of Orcagna (Venturi, IV, p. 664-665), in two figures said to come from the façade of the Duomo (Ibid. p. 702-703), one attributed to Piero di Giovanni Tedesco, the other to Nicolo di Piero Lamberti, in some of the figures by Andrea and Nino Pisano and their followers and in many others. The same can also be observed in the figures of the Dreicer group with which we are concerned here. Its execution belongs to the period directly preceding the one of Ghiberti and of Donatello. It was made at the particular time when sculpture in Italy showed, so to speak, an international character, before a genius like Donatello, for example, led the way to individualistic work personifying the character of the native soil.

It is with the creations of that period that we associate the group from the Dreicer Collection; it is with works directly preceding the first productions of Ghiberti in Florence that we find certain analogies. The artist who sculptured it knew certainly Orcagna's tabernacle in Orsanmichele as well as the works by Andrea and Nino Pisano. He was also familiar with the "Porta dei Canonici" and the "Porta della Mandorla." His naturalism is more accentuated than that seen in the statues of the Tabernacle of Orcagna, and the structure of his figures is less idealized than those by Andrea and Nino Pisano. His art shows that he was familiar with works of France and of Germany.

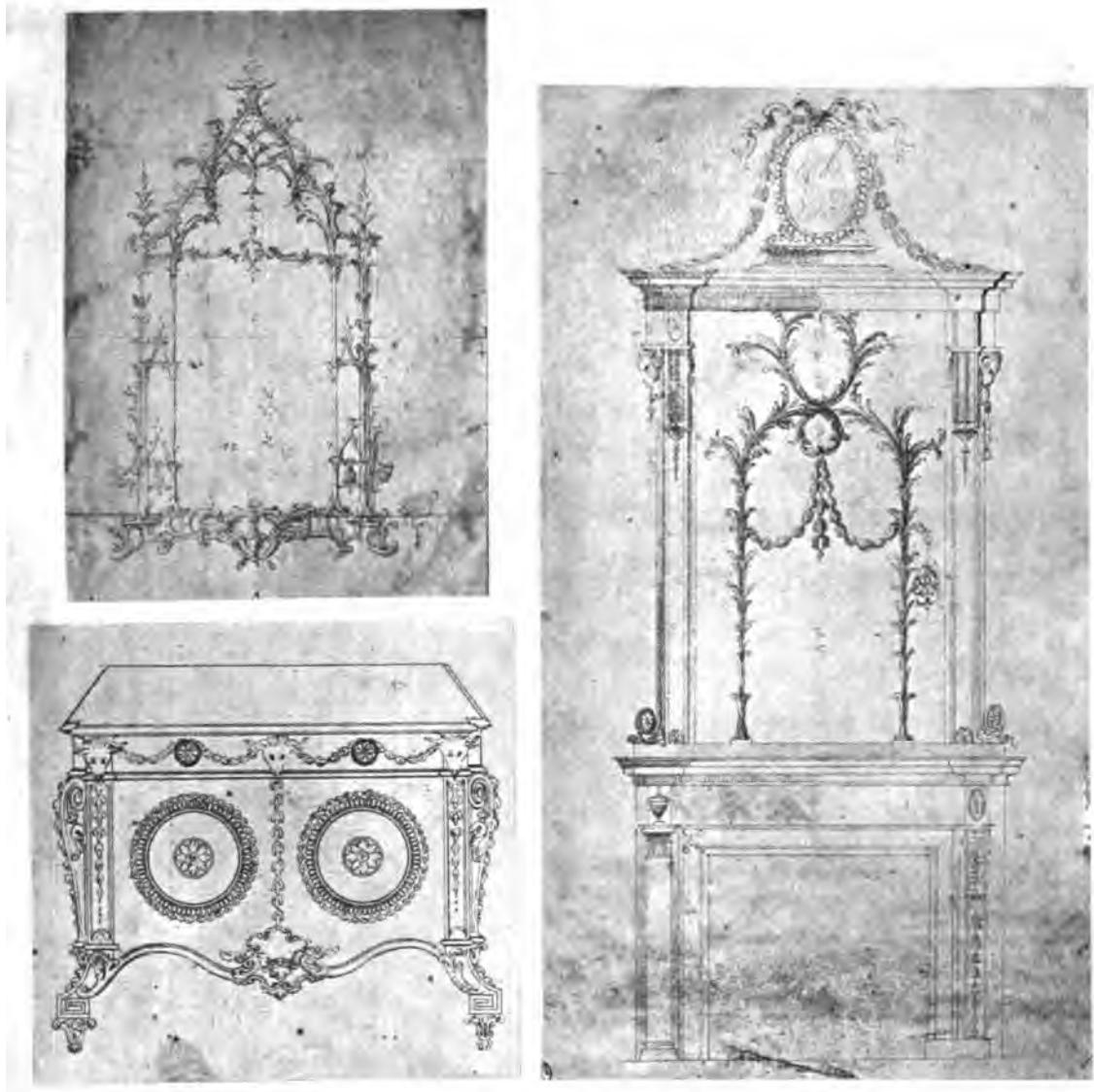


FIG. 3 SKETCH FOR A MIRROR FRAME

FIG. 2 DESIGN FOR A COMMODE

FIG. 1 DRAWING FOR A MANTEL

POST-DIRECTOR CHIPPENDALE DRAWINGS

The Metropolitan Museum of Art

He is a "Gothic" still imbued with the spirit of the mediaeval productions but already predicting the art of a Luca della Robbia for example. He belongs to the class of precursors of the great quattrocento, to the precursors of Ghiberti and appears to be one of those who paved the way for the golden age of Italian sculpture.

Stella Rubinstein

SOME POST-DIRECTOR CHIPPENDALE DRAWINGS

ABOUT a year ago an article in the Bulletin of the Metropolitan Museum of Art¹ announced the acquisition of 207 sheets of drawings of furniture designs, 178 of which are indisputably the originals for Chippendale's "The Gentleman and Cabinet Maker's Director," of the editions of 1754 and 1762. In this short announcement Mr. Ivins made a brief survey of the question of authorship, but concluded that, although the work of one hand is felt in all of the designs the identity of the draftsman must remain unknown.

In this article I do not propose to review *in toto* this complicated subject. The result of any investigation even with this new material will still be one of reasoned conjecture, perhaps somewhat more supported than before, but still conjecture. Without going into detailed reasoning, the drawings in these scrap books not appearing in the Director may certainly be considered part of those made in the Chippendale workshop, either as catalogue illustrations or working sketches, a number of which were never brought to that finished state necessary for mechanical reproduction by the engraver.

Figures 1 and 2 are particularly interesting as giving graphic evidence of the work of the Chippendale shops in producing those Adamesque designs which, according to Mr. Cescinsky,² are the only pieces of furniture we actually know Chippendale to have made, yet which do not appear in any of his publications. Apart from this, however, they are of great importance as giving evidence of the process of design and sufficient data for at least a tenable hypothesis as to the way in which the Director was prepared for publication.

By comparing the drawing for a mantel treatment (Fig. 1) with

¹ Bulletin of Metropolitan Museum of Art, Vol. XVI, No. 1, p. 7, W. M. Ivins, Jr., Curator of Prints; Eighteenth Century Furniture Designs.

² Burlington, Vol. XXIX, pp. 109-115, Herbert Cescinsky,—Thomas Chippendale—The Evidence of his Work.

the sketch for a mirror frame published in the Bulletin article referred to above (Fig. 3), we readily see that the same hand was concerned in both, though the styles show a difference in date of some fifteen years. Both drawings were first sketched out in pencil and later precised and made more permanent with the pen. In the case of the mirror frame, the design necessitated a carrying out entirely with a free hand stroke, in this instance sketchily and quickly done, the technique however showing a more adept handling of the pencil than the pen. This is what would be expected of a practical designer, and, even apart from the notes as to size and destination written on the drawing, would indicate a design made for an actual job, submitted to a client for approval, and later filed away for reference in a "cost book" such as was kept by the furniture makers of the time. The mantel drawing has indubitably the same characteristics, though a ruling-pen has been used when practicable, being quicker and more precise. With this right line framework completed, the free hand pencil work was inked (precisely as a modern design would be). Again, owing to the incompleteness of this part, we see, in spite of its rubbed condition, the superiority of the pencil handling over the somewhat scratchy pen stroke. The careless finish, especially with the evidence of the other drawings, argues definitely against this being a discarded publication drawing (regardless of date). We have, therefore, undoubtedly another "cost book" record. It may well be noted here that this inking-in, especially in this record drawing, was a merely mechanical job and might readily be turned over to an underling, as is the custom today.

This accounts clearly for the superbly stupid drawing of the design for a commode, reproduced in Figure 2. In spite of the defects of the rendering and the obvious "foreign" influence of the Adams, the design is thoroughly Chippendale and close kin to much of the work in the Director of 1754, as a mental reconstruction of the piece will prove. Again for the same reasons, we have another of these record "cost book" drawings, showing the work of a practised and skilful designer perpetuated by an inexperienced draftsman, probably when the business had grown so large that all routine work was handled by subordinates. Moreover the painstakingly complete inking-in of this particular drawing is somewhat more than would be required for merely business or shop record, from which it may be conjectured that it was used rather in a sort of shop catalogue or appendix to the earlier published work of the Director.

All this indicates the possibility, even probability, of the work of two hands in the production of a single drawing, as well as the existence in Chippendale's shop of a record file of work completed or offered for the consideration of possible clients. This will be useful in a later discussion of the whole subject of the Director drawings.

In regard to these particular examples, their essentially Chippendale character should be noted, in spite of their wholesale "Adamizing" for the purpose of meeting trade demands. They show the stage intermediate between the Director of '62 and the Garrick furniture of the early seventies, and illustrate the type of thing the Chippendale firm was turning out on its own account and not from designs given by the Adam brothers as in the case of Harewood and Nostell Priory.

The occurrence of the mantel design indicates the enlarged functions of the Chippendale firm at this time. They were evidently undertaking interior decoration in its architectural sense, an idea that the universal-provider character of the Garrick^{*} accounts corroborates. It is quite probable that it was in this character that the Chippendales were employed by the brothers Adam, not merely as cabinet makers.



^{*} Accounts of Chippendale, Haig and Co. for the furnishing of David Garrick's home in the Adelphi. Pub. 1920 by Victoria and Albert Museum. Dept. of Woodwork.

THE HALBERDIER BY PONTORMO¹

THERE is a startling beauty about this portrait. It overwhelms by its authority. It asserts so emphatically and clearly its claim to acceptance, and that claim itself is so manifold, that the imagination is troubled in the effort to keep pace with its own good will. There are few comparable thrills in art. Perhaps the bronze charioteer of Delphi in his superb professionalism, austere grace, tempered energy, is our nearest analogy. Indeed, before a work of what we are wont to think the decadence the mind instinctively reverts to archaic masterpieces—to the striding gods of Egypt, the pediment figures of Aegina and Olympia. Here is the paradox of Pontormo's great portrait, the baffling quality in it which may ultimately elude analysis.

Of its linear and sharply daylit type it is one of the supreme examples. In the genre nothing but a Holbein would stand beside it. A Dürer would seem uncouth, if as masterly; an Ingres almost flimsy. Unlike its class, its enamel is worked not into a safe and conventional harmony of tints, but into a grand and purposeful discord of old gold (the jerkin) and scarlet (the cap and trunks) which is as audaciously mediated by the tarnished-steel blues of the linen collar and cuffs. The scheme grates upon the imagination while wholly dominating it. The enamel is by no means simple but stroked, modulated, thinned and overlaid with the utmost subtlety. To the creation of an apparently simple and almost archaic effect has really been brought the greatest boldness, patience, and ingenuity. We have to do with an eminently learned and conceivably sophisticated simplicity.

But what in another picture would be sophistication is here interblent with a simple grandeur of vision. Pontormo has seen the Platonic idea of the soldier on Duty, has found a type for the splendor of military loyalty, for all youth that has looked wide-eyed and fearless upon peril, for all beauty that has offered itself for annihilation, or worse, for mutilation; has sensed the whole terrible and splendid oblation that all generous youth at all times has made to love of country. All this Pontormo has expressed with grandeur, lucidity, and a peculiar tenderness. For the Halberdier is an Apollo if on servile necessary duty and subject to a death in itself sordid and unseemly. So clearly has the artist seen the universal soldier in this young Florentine that we should lose something if we knew his name and lot as an individual.

¹ Lent to the Metropolitan Museum by Mr. C. C. Stillman in memory of the late James Stillman.



PONTORMO: THE HALBERDIER

*Property of Mr. Charles Chauncey Stillman
Lent to The Metropolitan Museum of Art*



I am glad then that it is not the portrait of Francesco Guardi in a soldier's garb which Vasari praised. This identification has been tentatively made by H. Voss in *Die Maler der Spät Renaissance*, Berlin, 1921, p. 171. But Mr. Wehle of the Metropolitan Museum has kindly informed me that the Guardi portrait was of smaller dimensions than *The Halberdier*. The decorated case which covered Francesco Guardi's portrait is in the Barberini Palace at Rome. It is adorned with a Pygmalion and Galatea ascribed by Vasari to Bronzino but really by Pontormo himself (Clapp No. 83). The dimensions are 79 by 62 cm. The enclosed picture, doubtless framed, must have been many centimetres smaller in both dimensions, and could at most have been a long bust with hands. *The Halberdier* is a long half-length and its dimensions are 92 by 72 cm. Hence we must reject Dr. F. M. Clapp's suggestion (page 259), which was earlier Mr. Berenson's (*The Drawings of the Florentine Painters*, I. 324; II. 138), that the fine drawing published in Mr. Clapp's admirable book as Figure 120 is a study for the lost portrait of Guardi. It is rather the composition sketch for our *Halberdier*. There is no attempt to grasp the likeness, merely to get the character of the pose. And it is interesting to see how the motive has gained aggressiveness and saliency in the finished picture.

The *Halberdier* under the attribution Bronzino was sold from Princesse Mathilde's collection in 1904. In the catalogue of that sale we learn that the picture had been earlier sold by Leroy d' Etiolles in 1861 and Cardinal Fesch in 1844. There our knowledge of its history ceases. I do not know who first made the correct and obvious attribution to Pontormo. All critics agree in dating the sketch for our portrait within a year of the siege of Florence, 1529–30. We may assume that either the impending disaster or the fact of shattered liberty made crystalline and poignant to the artist the eternal splendor of all the young breasts that have been offered in all the ages to an invader's steel.

Frank James Maxfield.

ENGLISH WHOLE LENGTH PORTRAITS IN AMERICA

LAWRENCE'S MRS. THOMSON AND CHILD

THE splendid group by Sir Thomas Lawrence of Mrs. Thomson and child in Mr. Stotesbury's collection in Philadelphia is an example of one of the rarest combinations—always accidental and therefore all the more interesting—in portraiture: that of a mother and a son who became a great figure in history. There are doubtless parallel instances, but not many. A series of such groups, painted during the last two or three centuries, would have the greatest value to the student of eugenics, in addition to the wider human and artistic interests: not a few of such groups would go to prove that the brilliant intellect of a family has been a younger rather than an elder son. The little boy in this Lawrence group was the youngest son of his parents; the artist himself was a late arrival in a brood of sixteen children, and many other even more famous instances might be quoted.

But we are just now more concerned with facts than with theories, with one picture rather than with many. And the remarkable fact in connection with this extremely important and imposing group by Lawrence is that, owing to a careless error committed over a century ago, it has been unrecorded under its correct title by every writer on Sir Thomas Lawrence. Nowhere shall we find even the scantiest reference to his group of Mrs. Thomson and the little boy who afterwards became Lord Sydenham, which was one of the chief features in the Royal Academy of 1804, when it was exhibited in a prominent position as No. 17. By a clerical or typographical error it appeared in the official catalogue as "Mrs. C. Thelluson and child," and naturally successive writers on Lawrence have registered this title whilst failing to trace the picture. It was an obviously easy error to make. It seems to have been nobody's business to correct it. It remained uncorrected until the group was exhibited in New York in 1914, when it came as a surprise and a delight to students of Lawrence. For over a century it had remained in the Thomson family, unexhibited and practically unknown. It is unquestionably one of the finest and most impressive of the artist's works when he was at the height of his powers. A beautiful woman of distinction and fine breeding, and a beautiful child such as we see in this group, would have strongly appealed to the artist; we see

him repeating the same scheme of grouping in his earlier picture of Mrs. John Angerstein and child of 1800, and in his later one of Mary Countess of Leitrim and daughter of 1810, to name only two. It is a sumptuous picture on a large scale (the canvas measures 88 in. by 58 in.), with the central figure in a rich ruby-coloured velvet flowing robe, a long white veil over her brown hair, and coral necklace; the little boy is dressed in white with pink sash. In the "Memoirs," 1843, of his life by his brother, G. Poulett Scrope, M. P., (who adopted the surname of Scrope instead of Thomson), we are told that Lord Sydenham, the little boy in this group, "was remarkable for the perfection of childish grace and beauty, yet attested by the pencil of Sir Thomas Lawrence." At Weymouth in 1803, the child attracted the enthusiastic admiration of George III, who compelled the stiff and austere Prime Minister, William Pitt, to take the child in his arms.

The parents of a distinguished man are always an interesting study in arriving at a full estimate of his career, and usually it is the mother's influence which becomes that "divinity that shapes our ends, rough-hew them how we will;" and this was especially the case with the child in this picture, for most of his education was acquired at home. His father was John Thomson (who in 1814 became John Buncombe Poulett Thomson), a partner in the old-established Anglo-Russian trading firm of Thomson, Bonar and Co.,¹ of Austin Friars, London, a man of considerable wealth, with a town house at No. 3 Portman Square, and residences at Waverley Abbey, near Farnham, Surrey, Roehampton, then a suburb of London, and West Lodge, Dorset. He married in 1781 Charlotte third, daughter of John Jacob, M.D., of Salisbury, and granddaughter of the Very Rev. John Clarke, D.D., Dean of Salisbury in 1728. The biographer of Lord Sydenham tells us very little about their mother, except that at the birth of her youngest child—the ninth—Charles Edward Poulett Thomson, at Waverley Abbey, on September 13, 1799, her health was "much enfeebled." She died in Paris on May 18, 1824, attended by the son who appears with her in this picture: he was then on his return from Russia via Vienna, and arrived in Paris "only just in time to receive the last blessing of that most affectionate and devoted parent."

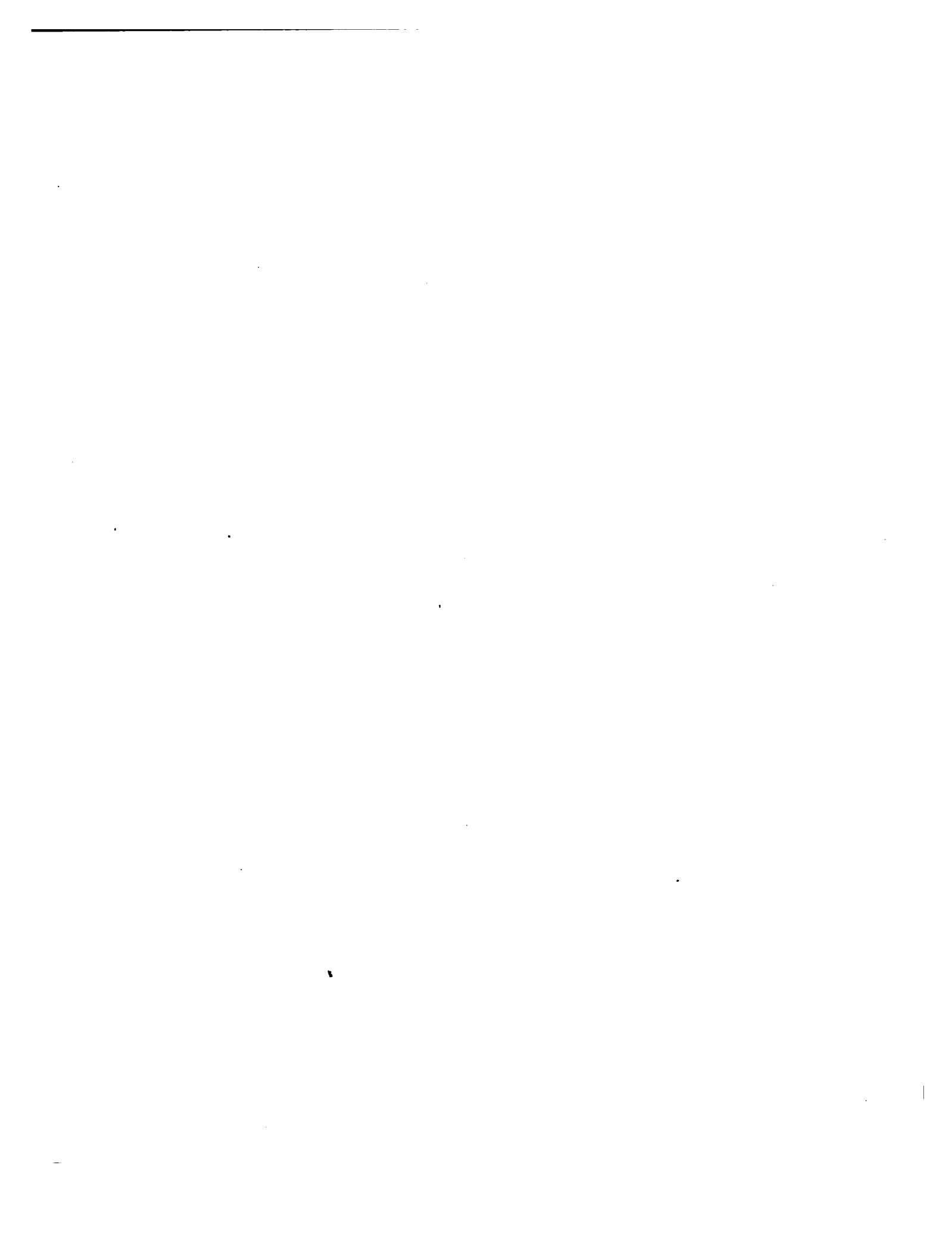
¹ The firm existed for at least a century and a half. The partners, Thomson and Bonar, were almost certainly connected by family as well as business ties. Anne Thomson, who married her cousin, Thomson Bonar, and their only daughter sat to Romney in 1790 for a beautiful group which is now in the United States. Some further details concerning the Thomson and Bonar families appeared in *Notes and Queries* during 1911.

The short but singularly brilliant career of Charles Edward Poulett Thomson, afterwards first and last Lord Sydenham, is told so fully in the "Dictionary of National Biography," and in two separate biographies of him that it is only necessary here to recapitulate a few of the outstanding facts. At the age of 16 he entered his father's firm and paid a visit to Russia, which he revisited again in 1821-3. He was elected member of Parliament for Dover on June 19, 1826 in the Liberal interest. Before he had reached the age of 40, he had sat in Parliament for fifteen years, ten as M.P. for Manchester, had been a minister of state for ten years, and in the Cabinet for five years. He was appointed Governor General of Canada in 1839, and raised to the Peerage as Baron Sydenham August 18, 1841, and died, as the result of an accident, at Alwington House, near Kingston, Canada. Greville describes him as of "first rate capacity with great ability, discrimination, judgment, firmness and dexterity."

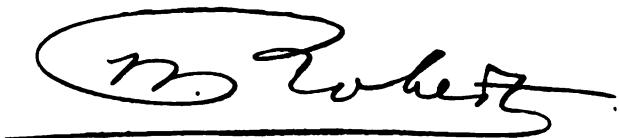
The appearance at the Royal Academy of 1804 of Lawrence's group of Mrs. Thomson and child must have greatly added to his already high reputation as a great portrait painter, although probably his portraits in the same exhibition of the famous Mrs. Siddons and the equally celebrated J. P. Kemble proved more interesting to the general public to whom the actress and actor were more familiar figures in everyday life. The years 1804-5 were not good ones for the fine arts, and in the excitement of wars and rumours of wars abroad the public had but little time or inclination for picture exhibitions. Lawrence, moreover, was intimately involved in the "delicate Investigation" in connection with the Princess of Wales, and the surprise is that the artist could have done any work at all, much less painting some of his finest portraits. The group of Mrs. C. Thomson and child was probably only just finished in time to be hung at the exhibition. It is always interesting to read contemporary notices of the early exhibitions at the Royal Academy, although they are often more quaint than illuminating. For reasons already indicated, the academy of 1804 was not favoured with much notice on the part of the newspapers and periodicals of the day. One, however, may be found in the *Monthly Mirror* of 1804, with (on p. 292), quite a lengthy notice of this particular group. It is described as "the best female portrait exhibited by this artist, No. 193 (Mrs. Siddons) excepted. The head well treated and coloured. The boy's face, by a singular dexterity and composition, occupies the place usually assigned to the head of a full-length. The whole is well painted, with strength,



SIR THOMAS LAWRENCE: MRS. THOMSON AND CHILD
Collection of Mr. E. T. Stotesbury, Philadelphia



effect and good colour." This is not, perhaps, particularly brilliant as art criticism, but it may be taken as symptomatic of the general approval with which the group of Mrs. Thomson and child was regarded in 1804. The portrait of Mrs. Siddons exhibited at the same time by Lawrence is believed to be the whole length now in the London National Portrait Gallery, in black robe and coral necklace, looking over "Paradise Lost."

A handwritten signature in cursive ink, enclosed in a simple oval outline. The signature reads "M. Roberts".

NEW ENGLAND SILVERSMITHS

NEWS ITEMS GLEANED FROM BOSTON NEWSPAPERS (1704-1750)

THE following items relating to silver and silversmiths have been collected while making a careful examination of newspapers published in Boston previous to 1751, viz.—*Boston News-Letter* (1704-1750); *Boston Gazette* (1720-1750); *New England Courant* (1721-1726); *Boston Evening Post* (1730-1750).

ISAAC ANTHONY, goldsmith, at Newport, R. I. His daughter Mary died suddenly aged 20 years.—*Boston Gazette*, Mar. 21/28, 1737.

— AUSTIN. Taken out of a House in Cambridge, a silver Can, which holds a full Ale pint, mark'd at the Bottom ESL and the maker's Name Austin. . . . —*Boston Gazette*, Aug. 14, 1750.

I. B. Advertisement of stolen silver (various pieces) having the following maker's marks, viz. I B; I C; E W; R S; R N—*Boston News-Letter*, Feb. 10/17, 1706-7.

I. B. Taken out of a Gentleman's House in this Town, on the 28th ult. a Silver Pepper Caster fashioned eight square, mark'd at the bottom IHA, the Maker's Mark on the side I B. If the Person suspected or any other Person will bring it to the Publisher hereof, shall have 20 s. Reward, and no questions asked.—*Boston Gazette*, Sept. 25/Oct. 2, 1738.

I. BLOWERS. Lost last Thursday night, a Gold Thimble mark'd M. H. I. Blowers. Whoever will bring it to the Publisher of this Paper, shall be satisfied without any Questions ask't, if offered to be pawn'd or sold, 'tis desired it may be stopt.—*Boston Gazette*, Mar. 13/20, 1738.

I. BLOWERS. Lost or stolen out of a House in Boston, a large new fashion'd Silver Spoon mark'd R R L the maker's Name *I. Blowers*. Twenty shillings reward.—*Boston Gazette*, Dec. 23, 1746.

JAMES BOYER, jeweller, of Boston, died intestate and insolvent. Advertisement of the appointment of Commissioners.—*Boston Gazette*, July 13/20, 1741.

S. BURRILL was the maker of a pint silver porringer that was advertised as lost or stolen.—*Boston Evening Post*, Dec. 20, 1742.

S. BURRILL, *see also* R. Greene.

E. C. Advertisement of the loss of a pair of Gold Buttons marked R. G., the maker's mark E C.—*Boston Evening Post*, Dec. 22, 1746.

R. C. Advertisement of the loss of a tankard, maker's mark R C.—*Boston News-Letter*, Oct. 21/28, 1706.

WILLIAM CARIO. By applying to Mr Cario, Jeweller, may be seen a Silver Spoon that was taken up in the Street about three weeks ago and has not been advertised.—*Boston Gazette*, Mar. 7/14, 1737.

WILLIAM CARIO. Notice is hereby given, that William Cario is removed from his late dwelling near the Rev. Dr. Colman's Meeting House, to the South End of the Town over against the White Swan, where all sorts of Jeweller's work is made & sold after the best and newest Manner, likewise fine Sword Blades, and Canes Sold and mounted there.—*Boston Gazette*, Oct. 23/30, 1738.

JOHN COBURN, goldsmith, at the head of the Town Dock, advertised that he had stopped a silver spoon supposed to have been stolen.—*Boston News-Letter*, Nov. 2, 1750.

JOHN CONEY. Advertisement of the loss of "a Fashionable Silver Spoon of Mr. Coney's make, Crest with a Talbotts (or Dog's) head erased."—*New England Journal*, Nov. 10, 1729.

JOHN COWELL, goldsmith, at the South End, Boston, advertised for sale "choice good Coffee."—*Boston News-Letter*, July 11/18, 1728.

WILLIAM COWELL, goldsmith, died in Boston, Aug. 3, 1736, aged 53 years.—*Boston News-Letter*, July 29/Aug. 5, 1736.

WILLIAM COWELL, goldsmith, at the South End of Boston, advertised several pieces of silver stopped by him on suspicion of having been stolen.—*Boston News-Letter*, Apr. 24/30, 1741.

I. D. Advertisement of a stolen silver tankard, maker's mark I D.—*Boston News-Letter*, Feb. 3/10, 1706-7.

JOHN DIXWELL. Advertisement of stolen silver made by John Dixwell and Mr. Dummer.—*Boston News-Letter*, Apr. 13/20, 1713.

JOHN DIXWELL. Advertisement of the loss of a quart Tankard made by Mr. John Dixwell, marked TSE and stolen from the *Crown Coffee House*. Reward of five pounds offered.—*New-England Courant*, Oct. 1/8, 1722.

T. E. Stolen out of a certain House, a Silver Spoon with a Crest Three Pikes on the Handle, with the Goldsmith's Mark T E. Twenty Shillings Reward for the Discovery.—*Boston Gazette*, Nov. 14/21, 1737.

JOHN EDWARDS, goldsmith, "a Gentleman of a very fair Character and well respected by all that knew him," died April 8, 1746, aged 75 years.—*Boston Evening Post*, Apr. 14, 1746 (*sup.*).

SAMUEL EDWARDS, goldsmith in Boston, advertised that he had stopped a large silver spoon supposed to have been stolen.—*New-England Journal*, Nov. 6, 1739.

THOMAS EDWARDS. A Large Silver Spoon, sundry Tea Spoons, and a Silver Spur, lately offer'd to Sale, suspected to be Stolen, have been Stop'd. The owner or owners thereof, may have them again upon telling the Marks, and paying the Charge; Inquire of Mr Thomas Edwards, Goldsmith in Cornhill.—*Boston News-Letter*, Nov. 19, 1747.

B*G. A silver porringer with the maker's mark B*G, advertised as stolen and forty shillings reward offered.—*Boston News-Letter*, Feb. 3, 1742/3.

JOSEPH GOLDFTHWAIT, goldsmith, is removed from Mr Burril's shop, to the House adjoining to the Sign of the Red Lyon, where any Gentleman or Woman may be supplied with any sort of Pocket Instrument Cases at a very reasonable Rate.—*Boston News-Letter*, Apr. 15/22, 1731.

JOHN GRAY, goldsmith, was in possession of a house near the Old South Meeting House, Boston, advertised to be sold or let.—*Boston News-Letter*, July 15/22, 1717.

R. GREENE. Lost or stolen two Silver Spoons, on one is Engrav'd the Crest of a Tyger's head with the Maker's name, R. Greene, at length, the other is mark'd T. B. with the maker's name, S. Burril. at length, etc.—*Boston News-Letter*, July 26/Aug. 2, 1733.

B. H. Advertisement of three silver spoons lost or stolen, maker's name B. H.—*New England Journal*, July 6, 1730.

G. H. Stolen out of a House in Boston, a Silver Can that will hold a Wine quart, mark'd R P M made by G H. Whoever can stop the said Cann and will bring it to the Publisher of this Paper, shall have Forty Shillings Reward, and no Questions asked.—*Boston Gazette*, Sept. 1/8, 1740.

GEORGE HANNAH, goldsmith, at his House at the Dock-Head, Boston, advertised a pocket book with some paper Bills in it that he had "stopt."—*Boston News-Letter*, July 11/18, 1720.

JOHN HASTIER, goldsmith, of New York City, was approached by Samuel Flood and Joseph Steel and asked "if he could engrave a Copper plate" like a five shilling New Hampshire bill, which was shown. Hastier replied that he could and was requested to do so and be expeditious about it. He reported the circumstances to a Magistrate and the intended counterfeiters were arrested.—*Boston Gazette*, Mar. 12/19, 1739.

JACOB HURD. Lost, a New Silver Spoon, mark'd I. L. the maker John (*sic*) Hurd. Ten Shillings reward and no Questions ask'd.—*Boston Gazette*, Aug. 2/9, 1731.

JACOB HURD, goldsmith, at the south side of the Town House, Boston, advertised a reward of forty shillings for the return of a string of gold beads of small size, with a heart stone locket.—*Boston News-Letter*, Sept. 21/28, 1732.

JACOB HURD, silversmith, his large and new house in Atkinson's Street was struck by Lightning, and considerably damag'd, but the Lives of all in the Family were mercifully preserved.—*Boston Gazette*, May 15/22, 1738.

JACOB HURD. Lost or Stolen out of a House in this Town on Tuesday last a Silver Spoon, the Crest a Pelican upon a Nest feeding her Young, the maker's Name, I. Hurd. Whoever brings said Spoon to the Publisher, shall be well rewarded and no Questions ask'd.—*Boston Gazette*, Oct. 16/23, 1738.

DAVID JESS, goldsmith, died in Boston, Jan. 13, 1705-6.—*Boston News-Letter*.

JEFFERY LANG, goldsmith, of Salem, advertised a run away servant.—*Boston Evening Post*, June 10, 1745.

KNIGHT LEVERETT. A new silver porringer marked with the maker's name K. Leverett, advertised as supposed to have been stolen.—*Boston News-Letter*, Oct. 26/Nov. 2, 1738.

OBADIAH MORS, goldsmith, in King Street, Boston, advertised the theft of twenty-three large silver coat Buttons, and eleven ditto for a Jacket, marked Mors on the back side of each, etc.—*Boston News-Letter*, Dec. 13/20, 1733.

I. N. Advertisement of the theft of a silver tankard, with a coat of arms, "with three water pouches or buckets," and the workman's mark I. N. etc.—*Boston News-Letter*, Mar. 8/15, 1707-8.

PAUL REVERE, goldsmith, is Removed from Capt. Pitts, at the Town Dock, to the North End over against Col. Hutchinson's.—*Boston News-Letter*, May 14/21, 1730.

WILLIAM ROWSE, goldsmith, died in Boston, Jan. 20, 1704-5.—*Boston News-Letter*.

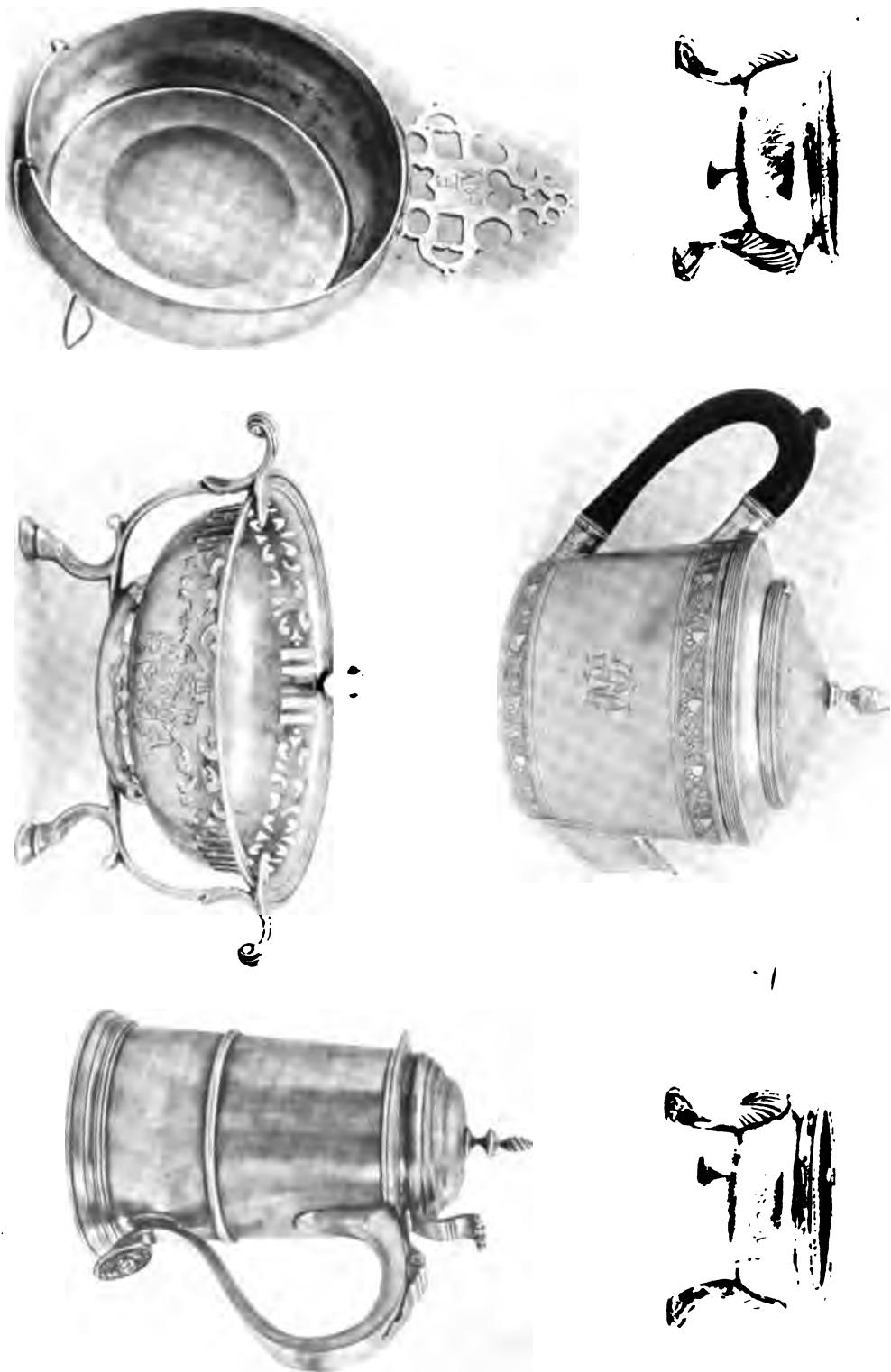
WILLIAM SIMPKINS, goldsmith, near the Draw Bridge, Boston, advertised for sale the library of the late Rev. Robert Stanton of Salem.—*Boston News-Letter*, June 20/27, 1728.

WILLIAM SIMPKINS, goldsmith, of Boston, advertised the loss of a piece of silver three inches broad, 1/4 inch thick and weighing about fourteen ounces.—*Boston Evening Post*, Jan. 27, 1746.

ANDREW TYLER, goldsmith, died in Boston, Aug. 12, 1741.—*Boston Gazette*.

PETER VAN DYKE, silversmith, in New York City, The sudden death of his wife mentioned.—*New-England Journal*, Feb. 4, 1733-4.

E. W. Silver stolen from the house of Rev. Joseph Moss of Derby, Conn.,



TEAPOT AND SALT CELLARS BY PAUL REVERE. PORRINGER BY JOHN CONEY

TANKARD AND BRAZIER BY JACOB HURD

Collection of Mr. Francis P. Garvan, New York

had the following maker's marks, viz. a tankard, E. W.; one handle cup in the fashion of a mug, I. D.; spoons, E. W., I. D.; and I. N.—*Boston Gazette*, Aug. 22/29, 1726.

E. W. Stolen "a silver Panakin with the Handle broke almost off in the Socket, marked at the Bottom either with E. W. or R. G." Twenty shillings reward.—*New-England Journal*, Mar. 24, 1740-1.

E. W. Dropt from a Person's Sleeve yesterday a Gold Button, the Maker's Name *E. W.* Any Person that hath found it is desired to bring the same to the Printer and they shall be rewarded to their satisfaction. If offer'd to be sold, it's desir'd it may be stop'd.—*Boston Gazette*, Mar. 2, 1742.

EDWARD WEBB, goldsmith, of Boston, died Oct. 21, 1718, and "having no poor friends in England that wanted, and getting his money here, he bequeathed Two Hundred Pounds . . . for the use of the poor of Boston."—*Boston News-Letter*, Nov. 17/24, 1718.

—WEBB. Silver spoons with maker's marks WEBB and COWELL were advertised as stolen.—*Boston News-Letter*, Aug. 30/Sept. 6, 1739.

STEPHEN WINTER, jeweller, at the South End, Boston, advertised silver spoons supposed to have been stolen.—*New-England Journal*, Jan. 27, 1740-1.

EDWARD WINSLOW, goldsmith, Advertisement of.—*Boston News-Letter*, Oct. 1/8, 1711.

W. WRIGHT. Stolen a Silver Mugg, the Goldsmith's Name W. Wright. Reward £3. old Tenor and no Questions ask'd.—*Boston Gazette*, Sept. 20, 1743.

S. Y. A silver spoon with "a Lyon with a Flower D'luge in his paw" engraved on the shank, and near the bowl stamped two letters S. Y. was advertised as lost or stolen.—*Boston Gazette*, Feb. 21/28, 1725-6.

BURYING RING. A Burying-Ring marked *N. Hubbard*, Esq; Ob. 10, Jan. 1747-8. ÅEt. 69, lost in Boston. The person who has found the same, and brings or sends it to the Printer, shall be well rewarded.—*Boston Gazette*, Nov. 15, 1748.

CHURCH FLAGGONS. On Thursday Night last was lost from off a Horse at Mrs Brown's Door, two Flaggons, one mark'd, *The Gift of the Rev. Mr. Perley Howe to the Church of Christ in Dudley*, 1740. The other, *The Gift of William Carter to the Church of Christ in Dudley*. Whoever shall take them up and bring them to the Printers hereof, shall be well rewarded.—*Boston Gazette*, Feb. 2, 1742.

CORRALL. The Person who borrowed a Silver Corrall Engraved about Three Years ago, is desired to return it from where it was borrowed.—*Boston Gazette*, Sept. 18/25, 1727.

POPE'S NIGHT DISASTER. Last Monday, the 6th Instant, at Night, some of the Pope's Attendance had some Supper as well as Money given 'em at a House in Town, one of the Company happen'd to swallow a Silver Spoon with his Victuals, marked IHS. Whoever it was is desired to return it when it comes to Hand, or if offer'd to any Body for Sale, 'tis desired it may be stop'd, and Notice given to the Printer.—*Boston Gazette*, Nov. 14, 1749.

PUNCH BOWL. Newport, May 5, 1738. On Wednesday Night last was taken out of the House of Mr Joseph Wanton, a large Silver Punch Bowl, being a present from the Boston Gentlemen to William Wanton, Esq., deceased, whoever will bring said Punch Bowl to me the Subscriber or give any Intelligence of it, so that the owner may have it again, shall have Twenty Pounds Reward, and no Questions asked, and if said Bowl be offered to Sale, it is desired it may be stopt.
GEORGE WANTON.—*Boston Gazette*, May 18, 1738.

SNUFF Box. Lost in removing Goods in the late Fire at the Court House, a Silver Snuff Box marked *Sa. Butler*, a Lyon engrav'd thereon, any Person who will bring it to the Owner, or to the Printer, shall have 20 s. old Tenor Reward; and if offer'd to sell, its desir'd it may be stop'd.—*Boston Gazette*, Dec. 29, 1747.

STAY HOOK. Taken up near *Gersham Flagg's*, Glazier, in Boston, a Silver Stay Hook, with 5 Stones, the owner may have it, paying Charges. Inquire at said Flagg's.—*Boston Gazette*, Oct. 3, 1749.

TANKARD. Stollen on Saturday the 4th Currant, from *Mrs Susanna Campbell* Widow in Boston, A Silver Tankard, that holds about two Wine Quarts, has Sir Robert Robinson's Coat of Arms engraven on the fore-part of it, wherein are three ships, and the Motto in Latin. Whoever can give any true Intelligence of the same, so as that the Owner may have it again, shall be sufficiently rewarded.—*Boston News-Letter*, Nov. 6/13, 1704.

George Wanton

A DRAWING OF THE GOVERNOR'S HOUSE AT ST. AUGUSTINE IN EAST FLORIDA IN 1764

HIDDEN away in a portfolio of Maps in the British Museum are five coloured drawings of places in Georgia and East and West Florida by an unknown artist of the year 1764.¹ The drawings are as follows:

View of Cockspur Fort at the entrance of the Savannah River, December, 1764.

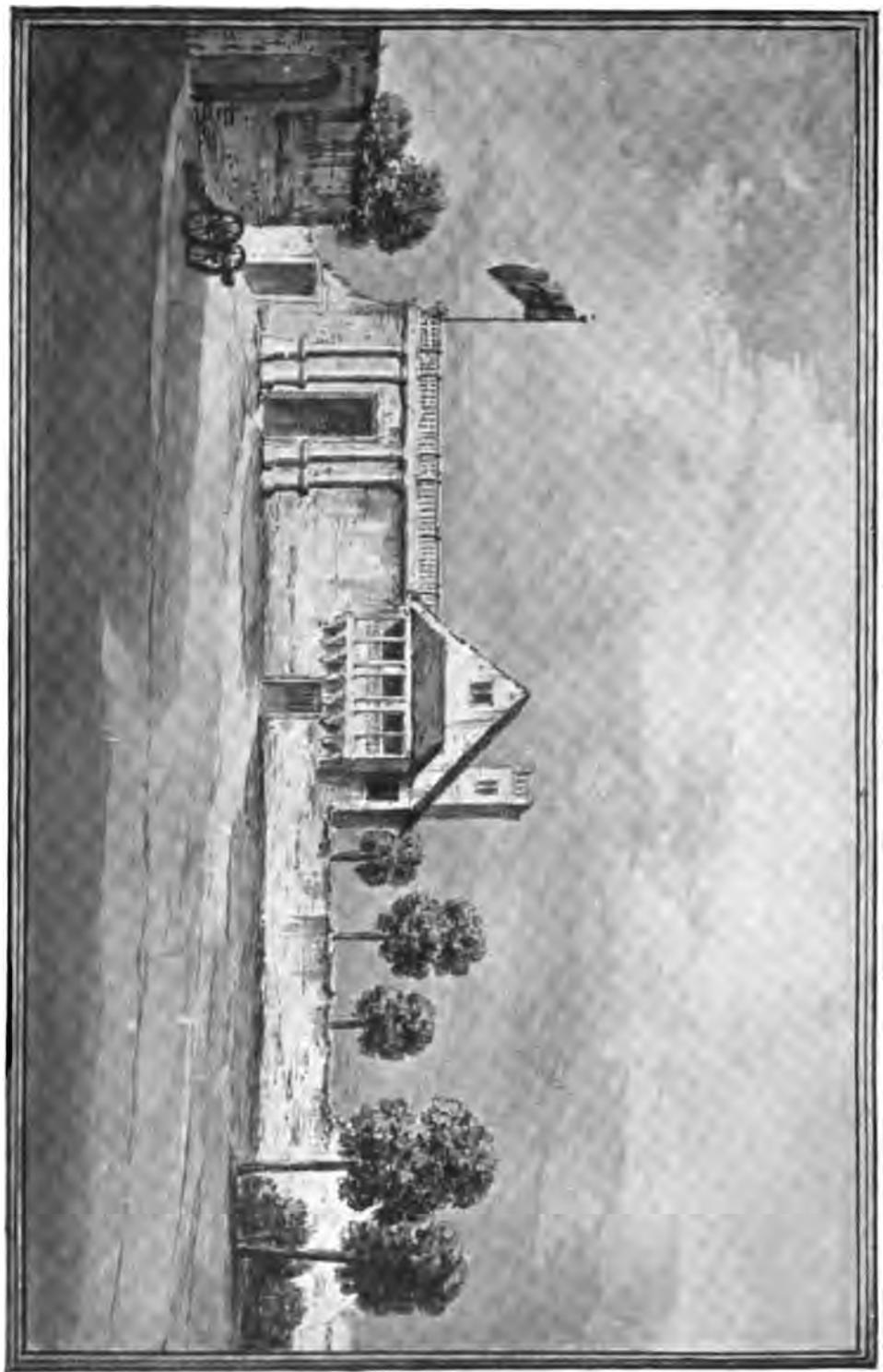
View of Tebee Lighthouse, Savannah River, at the same date.

View of a cottage on the Island Massacre, near the Mobile River in West Florida, in October, 1764.

View from the governor's window in St. Augustine in East Florida, in November, 1764.

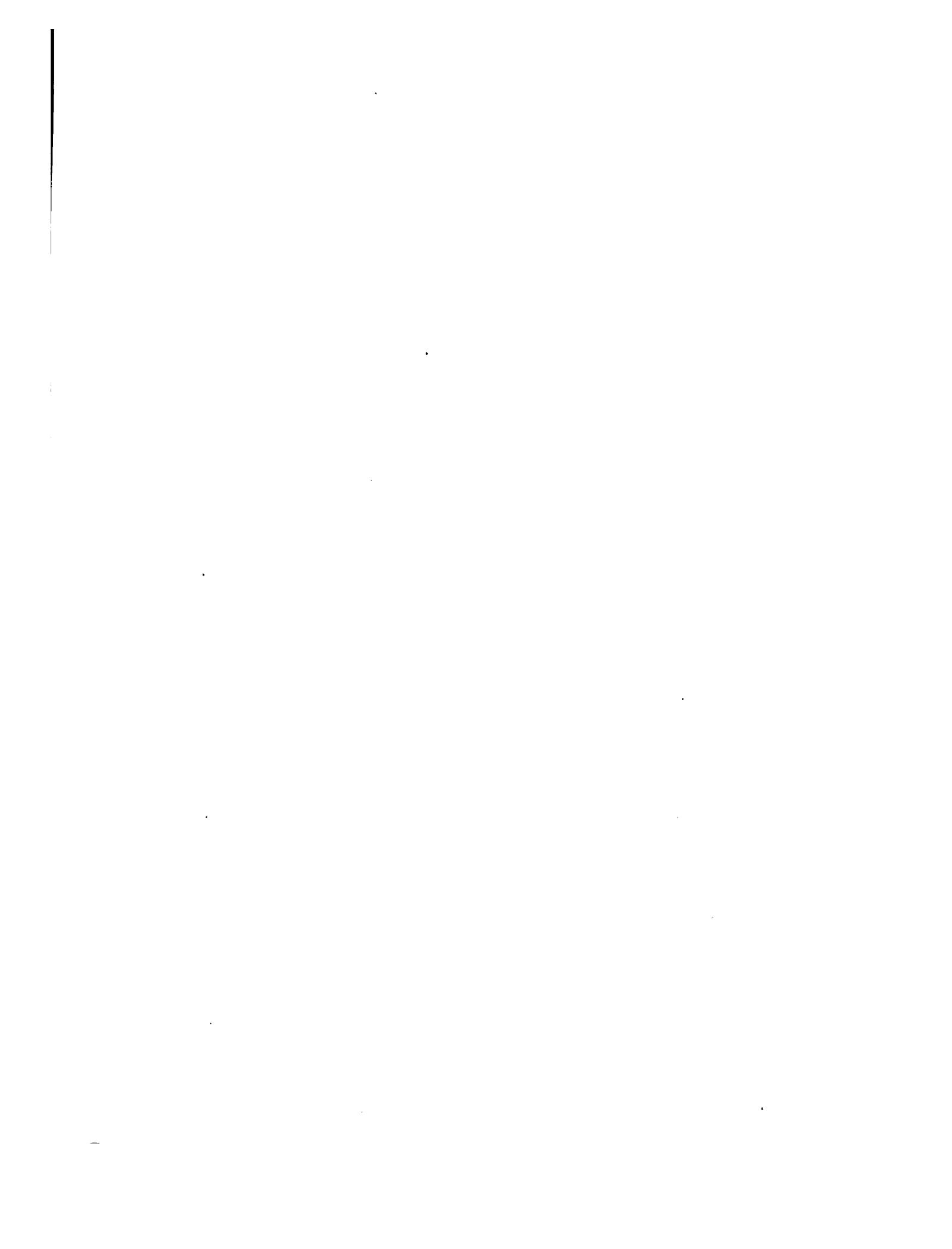
A fifth drawing of the charming architectural view of the governor's house at St. Augustine, from which the fourth drawing was

¹ Reference: Maps, K122. 86. 2. a.



VIEW OF THE GOVERNOR'S HOUSE AT ST. AUGUSTINE IN EAST FLORIDA, NOV. 1764

The British Museum, London, England



made in November, 1764, is reproduced here. Certain features in the architecture proclaim the house as Spanish, though the portion with the gable and the balcony is not apparently Spanish. But there can be no doubt that the house was built during the period that the province of Florida was a Spanish Colony, that is to say before the year 1763, when the province passed into British hands in return for Havana and was divided into East and West Florida.

The last British governor of East Florida to occupy this charming old residence was Patrick Tonyn (1725-1804), the holder of that honourable office until the province was ceded by the treaty of Paris to its former occupiers, the Spanish, in 1783. Tonyn is remembered for his exertions in making the province into an asylum for the vast number of loyalist refugees from Georgia and South Carolina. To his great sorrow all his efforts were in vain, for the harrassed loyalists were compelled to seek new homes in the Bahamas, the West Indies and elsewhere, upon the cession of the Floridas to Spain, mainly because religious liberty was not assured to them by the Spaniards.

Governor Patrick Tonyn's portrait was painted by Sir Martin Shee and engraved by G. Clint in the year of his death, 1804.

Old Spanish houses, such as the one illustrated, appear to have been fairly common in St. Augustine before the Revolutionary War. Captain Thomas Mackenzie, of the Royal Navy, bought in 1778 or 1779 a house there from one William Watson, a loyalist, which was situated on the river at a place called "Society Quarter" and which is described as an old Spanish house with stone walls, shingled.²

E. Alfred Jones.

² Public Record Office: A. O. 12/3, fos. 120-3.

JOHN HELD, JR.

SALT LAKE CITY has a fertile soil for real talent. John Held, Jr., was born there and studied under Mahonri Young, a native of the same section. Held's work is salted with true inspiration. The World War took him out of his art-career in April, 1917 into the Naval Intelligence Service where he remained until July, 1918. Stationed after the war in Guatemala, Honduras and Nicaragua he sketched in water-colors his impressions of Central America. He also knows crisp mountain altitudes. Like Heine's lyric of the fir-tree and the palm his brush swings from the chilly remote North to the sunsoaked but equally solitary South, nor does he neglect flat-lands—hot level tropic-sands and the grey dunes of Long Island.

Now in the back-country of Connecticut, nine miles from anywhere, he is living in a quaint studio-house, surrounded by his models,—a duck, wild as the one which entitles Ibsen's Drama, swans, rare tropical birds and an exotic white goat. He is making animal casts for candle-holders, book-ends and door-stops. But the medium which claims his serious attention is water-colors.

John Held's water-color work has vitality, certainty and the austerity colored by emotion which characterize the finer type of talent. His composition is original, at times to the point of audacity. Pellucid brilliancy characterizes the atmosphere of his remarkable group of Adirondack scenes. By a daring manipulation of white paper surfaces he makes mountain lakes gleam coldly. One feels the nerve-bracing quality of high altitudes.

Against a bleak mountain-lake and sky a jagged leafless tree thrusts itself like a dagger, a thousand gales have torn it, stripping it of grace and bloom, its twisted roots grip the rock with the defiant strength of triumph in defeat. Almost equally startling is his sketch in which a densely foliated promontory casts profound shadow in the mountain-lake beneath it; to the left the white paper surface is left untouched except in the wake of a little steamboat. The capacity of transparent Northern waters for pale radiance over against abysmal shadow is expressed with daring felicity.

A sense of isolation pervades these sketches: it is strongly felt in one where two hills cradling a tall pine cast in the pool beneath a reflection like a triple-towered black fortress which contrasts with white paper surfaces broken only by a few long silver ripples—



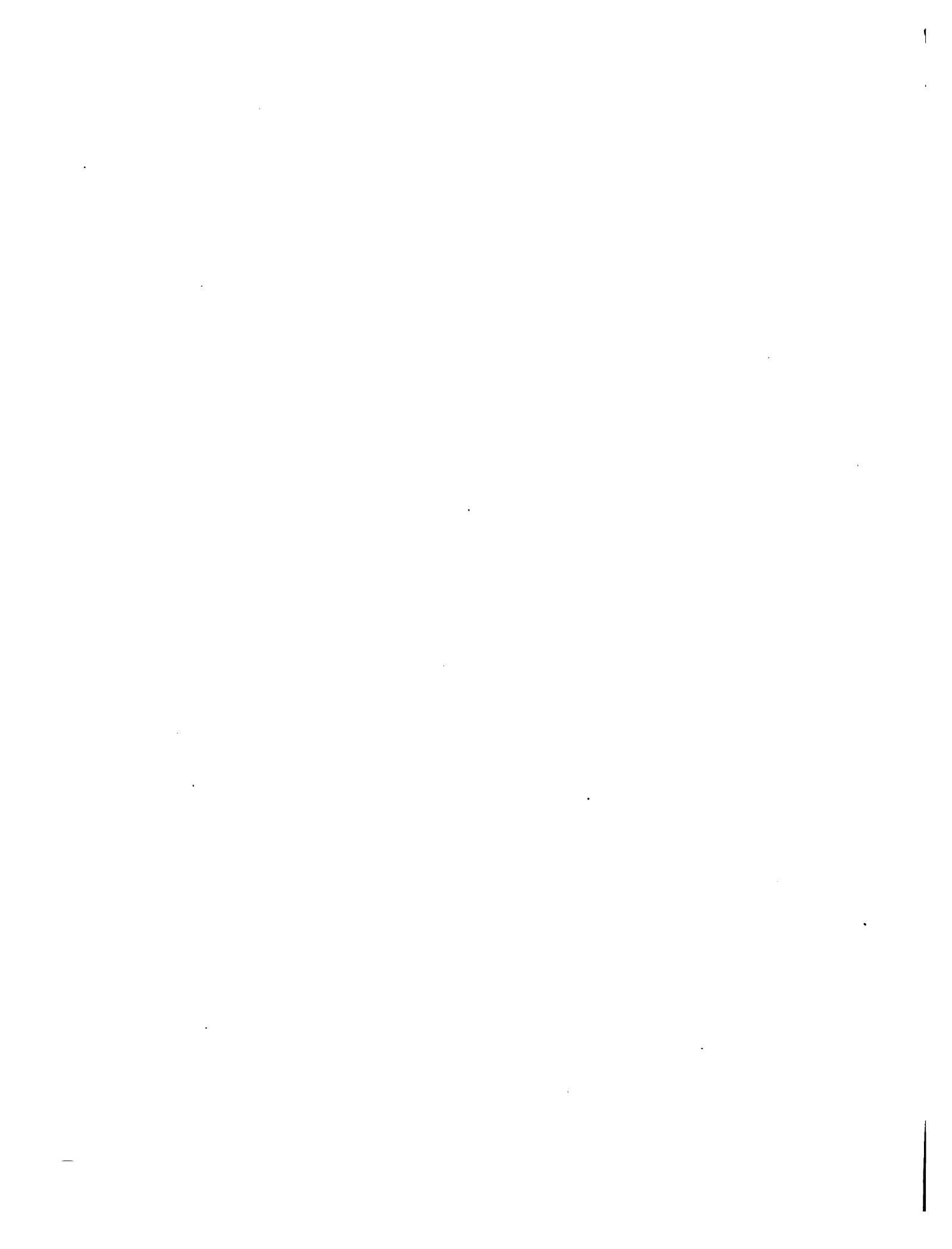
REFLECTIONS: ADIRONDACKS

By John Held, Jr.



THE LEAFLESS TREE: ADIRONDACKS

By John Held, Jr.





TROPICAL TREES
By John Held, Jr.



LONG ISLAND LANDSCAPE
By John Held, Jr.



waters immaculately pure with an icy, nerve tingling fillip. Again he leaves the lower third of the white paper untouched except where the lake is pierced by a spear-like thrust of snaggy land, on yonder side greenclad foothills merge into bluish mountain forms. He clothes a group of hills with richly mingled greens, sharp vivid tones singing against the deep groundwork of the pines.

It is a far journey from these bracing altitudes to Held's aquarelles of Central America. His handling of the stimulative gleam of Northern atmosphere contrasts with the sensuousness of his Southern scenes. A lush mass of tropical trees and shrubs gives one the oppressive feeling of hot exuberant growth. In another sketch a Southern sea leaps upon red cliffs making their polished surfaces glow like the walls of the New Jerusalem. Unusual in composition is one where on an island surrounded by an isolated expanse of sea and sky, wind tossed palms beckon despairingly like human beings cut off from help: sky and foreground effect is obtained by a wise economy. The same unerring instinct for effect is differently expressed in a Southern grove of low branching trees which brood purple shadow and lean out over hot sleepy waters; we feel the lotos-laden atmosphere lulling the will into acquiescence with a lonely fate.

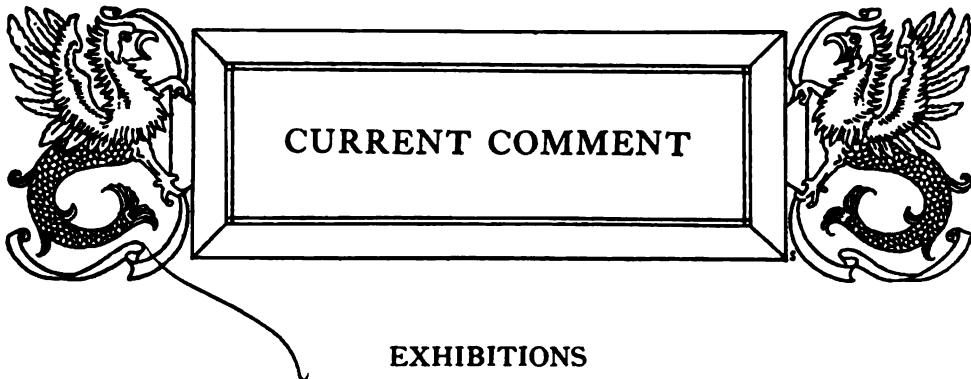
He manages flat surfaces with skill. In one of the Central American sketches a purple-blue sea meets a wide stretch of beach, above them a cloudless sky. To the right a flight of birds introduces a beautiful soaring line into vast monotony. Another scene, all in grey-green tones, of flat Long Island country is accented only by a few shacks and telegraph poles: yet such level unbroken dunes have a romance of their own—far reaches of vision unbroken by obstructing forms.

Mr. Held uses the full transparent washes and the direct method characteristic of the best water-color men. He gives a rich bloom to dense foliage and shadows; by an inspirational use of white paper spaces he keys his work in high silvery tones. His expression has the inevitableness of instinctive talent which arrives at the first stroke like a skilled swordsman's thrust, thus avoiding the muddiness of mulled over impressions. His color is applied in "transparent blots" just as the masters in aquarelle have always applied it and each blot is a flower of creative imagination. His sketches are an emotional record yet free from overemphasis or overelaboration. His composition is not less well balanced because it is unusual. His foliage masses have richness but no redundancy. He achieves

the purity of light without thinness. He makes shadows atmospheric, neutral tones significant and gradations convincing. His line is crisp and true. His work rests on the foundation of good draughtsmanship.

He has a preference for lonely scenes with very little that suggests human or animal life; few incidents of any sort are introduced—these few do not detract from the solitary impression. He is inspired rather than repelled by isolation. Even in one of his sketches which is tinged with the gayety of human life and traffic we feel man invading nature but not making her his own. The pallid lake and sky hold a few vague shadows: stinging bits of color are introduced by the lake craft—russet, intense blue and peagreen. Here and there a tiny boat poises atilt like a vivid butterfly, and the steamer moored to the little wharf is colorful as a bright-plumed bird. The scene has the delicate vitality of creation fresh and unsullied: man's audacity has penetrated but not conquered austere seclusion. In this sketch as in his others the artist has not used nature as a tool to express eccentricity or personal creed, but Nature has gripped him, using him as an outlet for the impetuous surge of her pure essence. Mr. Held's sketches seem to be the fragmentary records of a spontaneous talent which has invaded a mind temporarily directed into alien pursuits, but bound inevitably to follow the main channel of an inborn vocation.

Catherine Beach Ely



EXHIBITIONS

AMERICAN PORTRAIT PAINTERS, EARLY

One of the most interesting of the group of twenty-one portraits by the early native painters shown at the Union League Club in New York during November was the earliest of them all, Pieter Vanderlyn's Johannes Van Vechten. Thomas Hicks's Stephen Foster (composer of "Old Black Joe" and other popular songs) was a creditable work and Francis Alexander's contribution, Sarah Blake Sturgis, presented an intriguing personality, though as painting the portrait lacked distinction. Gilbert Stuart's youthful portrait of James Patton Preston (Governor of Virginia in the early 1800's) and Copley's Jeremiah Taylor, both superb examples, divided the honors and were the outstanding features of the occasion. There was a good Eliab Metcalf, whose works are rarely seen, and two huge, disappointing Benjamin Wests' to make one marvel anew at the unreliability of contemporary estimates of art save in very rare instances.

ENGLISH PORTRAITS OF THE EIGHTEENTH CENTURY

The English portraits shown at the end of the year in the rooms of Arthur Tooth & Sons included the smaller "three-quarter" length Karl Friedrich Abel mentioned by Mr. W. Roberts in his article in the last number of this magazine on the "full-length" belonging to Mr. George Gould. Some of the less sought after artists were represented by unusually fine works like the small Opie, Hoare's excellent self-portrait and Northcote's companion pictures of the Lock boys from the collection of the late Sir Hugh Lane.

MODERN AMERICAN AND EUROPEAN PAINTINGS

The collection of American and European paintings and sculpture shown by Mr. Kraushaar during December ranged from Puvis de Chavannes to Guy du Bois. The small Courbet landscape, John Sloan's Wake of the Ferry and Carriere's Child with Cherries were noticeable among the pictures, almost all of which had something of charm or distinction to recommend them. Except for Ryder's White Horse, none of the paintings by our native artists were really on a parallel with those of the Frenchmen—nevertheless they did not suffer greatly from the inevitable comparisons.

MURPHY, J. FRANCIS

The Retrospective exhibition of the works in pencil, water-color and oils of the late J. Francis Murphy held at the Salmagundi Club during November last afforded an admirable opportunity for viewing the development of his style. From the first oil painting of 1870 to the "Afternoon" of '79 he had already progressed a long way toward that final synthesis of sensitive expression that one encounters always in his later canvases, like the "Recollection" of 1921. The "Upland Pasture—Early Morning," painted and first shown in 1911 at the National Academy, was perhaps as fine as any of the pictures hung. Another canvas almost magically truthful in feeling, the "Summer Morning," proved how skilfully and how successfully he could use tone and values so as to get the very essence of the hour or the moment in a picture.

The Memorial exhibition of his paintings at the Lotos Club brought together a very representative showing of works of the various periods. There were several early pictures showing the influence of the Barbizon school and of Inness, a number of works of the '90's in which he used color more fully, and a really impressive gathering of the later tonal works, delicate in color, light in key and fine in feeling. Sensitiveness and sincerity are the qualities that distinguish Murphy as a painter. He was neither a great draughtsman, colorist nor a very original landscapist, but within his definite limitations he was, nevertheless, a great deal of a master.

NEW SOCIETY OF ARTISTS

The third exhibition of the New Society of Artists at the Wildenstein Galleries from November 15th to December 15th last was quite up to the standard of those of 1919 and 1920. Perhaps the most notable single group was that of Reynolds Beal's marines—of which the large "oil" called Southern Seas was one of the surprises of the show. Guy Pene Du Bois, Ernest Lawson, Leon Kroll and George Bellows were represented by works of uncommon interest; Childe Hassam by a group of his characteristic "nudes," rather the less appealing aesthetically because of the emphasis upon intriguing color instead of unstudied pose and vital design. Andrew O'Connor contributed a highly satisfactory miniature bronze figure of Commodore Barry; Maurice Sterne several of his vigorous studies of primitive people.

SARGENT, JOHN S.

During December last there was a small collection of recent water-colors of patent distinction by John S. Sargent shown at Messrs. Scott & Fowles, mostly of scenes in the Simplon and Corfu. One of the most attractive was an atmospheric study of the cloud-capped peaks of the Simplon; another delightful example showed a group of Olive Trees beside a stretch of water in Corfu, a sensitive yet vigorous drawing of intriguing tree-forms. Mr. Sargent ably continues the notable line of great American water-colorists which includes such masters as Winslow Homer and John LaFarge.



JOHN S. COPELEY: JEREMIAH TAYLOR
Property of Mr. Thomas B. Clarke



GILBERT STUART: JAMES PATTON PRESTON
Painted in Washington in 1808





J. FRANCIS MURPHY: UPLAND PASTURE

Retrospective Exhibition, Salmagundi Club



REYNOLDS BEAL: SOUTHERN SEAS

Exhibition of the New Society of Artists



NEW ART BOOKS

ART AND ARTISTS OF INDIANA. By Mary Q. Burnet. Illustrated. 8vo. The Century Co., New York. 1921

The most interesting chapters of Miss Burnet's book are devoted to the itinerant and early artists of Indiana, including a history of the pioneer school of art at New Harmony founded by William Maclure about 1820. The early painters were naturally all of foreign birth, including Charles A. Lesueur, a portraitist of considerable ability, and George Winter, whose Indian subjects and other works in genre are of real merit. Jacob Cox, Peter Fisher Reed, John Love and Barton S. Hays should also be noted among the pioneers. William M. Chase was the best of the later Indiana school. The contemporaries of note include Daniel Garber, J. E. Bundy, Glen C. Henshaw and Wayman Adams.

Miss Burnet's volume is an exhaustive and commendable work of its kind and can be safely recommended to all who are interested in the subject.

ADVENTURES IN THE ARTS. By Marsden Hartley. 12mo. Boni & Liveright. New York. 1921.

Such discoveries of art in the exhibitions of gymnasts, circus performers, our native Indians and music-hall favorites as one makes in Mr. Hartley's book of suggestive essays are a pleasure such as no healthy mortal can afford to miss in these gray days. His studies of our painters are brightly colored with a youthful enthusiasm which one may well envy, though his appraisal of the merits of some of his favorites may seem exaggerated. Among American artists he admires A. P. Ryder, Winslow Homer, George Fuller, Homer Martin and John Twachtman. The little he has to say of Inness is enough to acquaint one with the reasons why he questions the greatness of the popular "master" of American landscape.

BENEDETTO AND SANTI BUGLIONI. By Allan Marquand. Illustrated. Cr. 8vo. Princeton University Press. Princeton, N. J. 1921.

This comprehensive catalogue of the glazed terra-cottas of the Buglioni—a result of the research carried on in connection with Prof. Marquand's able volumes devoted to the works of the della Robbia family—helps to thin out the great number of these charming products of sixteenth century Italian sculpture as yet unassigned to any particular hand or studio. It is a study as important for the scholar and the student as the author's earlier volumes devoted to the della Robbins, which are models of accuracy and invaluable to all who would exhaust the present knowledge of the subject.

MODERN TENDENCIES IN SCULPTURE. By Lorado Taft. Illustrated. 8vo. University of Chicago Press. Chicago. 1921.

For a brief though comprehensive summary of the subject this volume may be recommended to the general reader, who requires information rather

than criticism and wants to know of the tendencies and developments that have come about in sculpture during the past fifty years or more. Over four hundred thumbnail reproductions illustrate the text. Such diminutive reductions do not serve their purpose very well and a quarter the number reproduced in full page would have been a great improvement. One no more needs illustrations of fifty of Rodin's works to realize the greatness of his genius than to discover his weakness: one or two masterpieces and a couple of failures would suffice.

POTS AND PANS, OR STUDIES IN STILL-LIFE PAINTING. By Arthur Edwin Bye. Illustrated. 8vo. Princeton University Press. 1921

A work upon a subject heretofore seemingly neglected by critics of painting. Prof. Bye is most interesting in the chapters devoted to the works of the old masters. His estimate of a number of the later artists is somewhat exaggerated and the volume suffers thereby. It is, however, a commendable excursion in a curiously interesting field and should be welcomed by all students of pictorial art.

ROBERT HENRI; His Life and Works. Edited by William Yarrow and Louis Bouche. Illustrated. Folio. Boni & Liveright. New York. 1921.

The portraits and figure pictures of Mr. Henri are reproduced in sufficient number in this formidable folio to exhibit fully the force and facility with which he handles his brush—as well as the skill with which he incorporates in a face or a figure sufficient individuality to give it life. His people are no more painted images than they are heroic creations. They more nearly approximate “folks” as we see them on Main Street—babies, kids, flappers, youths and young ladies and old men and women. The pictures are good enough to make one regret that Mr. Henri did not write the “Introduction” to them.

THE GRAPHIC ARTS. By Joseph Pennell. Illustrated. 8vo. University of Chicago Press. Chicago, Ill. 1921.

According to the author of this volume “This, however, is true of all American art; we as a nation have nothing to say” and “the business man and the ad man have art by the throat; they know nothing of art.” He adds that “Critics of art in this country are still more ignorant, mostly, and we have no standards of arts or morals.” However, speaking of etchers, he adds “And now I come to the biggest man of all.. (Exit Rembrandt.) And that man was J. A. McNeill Whistler. He was trained thoroughly and carefully and accurately . . . in the best schools that we have in the United States.” As a course of lectures for an Art Institute we know of none to compare with these—as an example of what should be avoided.





A BURGUNDIAN GOTHIC GROUP
PHILIP THE GOOD WITH ST. JOHN BAPTIST
Property of Mr. Clarence H. Mackay, New York

ART IN AMERICA AND ELSEWHERE
AN ILLUSTRATED BI-MONTHLY MAGAZINE
VOLUME X . NUMBER 111 . APRIL 1922



A BURGUNDIAN GOTHIC GROUP
PHILIP THE GOOD WITH ST. JOHN BAPTIST



If there is anything mysterious and wonderful in the history of art; if there is anything which is beyond reach of the imagination—which defies contemplation, and compels us to recognize how small is our understanding of the workings of the human mind, it is the simultaneous appearance on the soil of France of a body of great artists who were to found and crown what we know as French Gothic sculpture. There have been similar outbursts of genius elsewhere, in ancient Greece and modern Italy for example, but none so swift, none so surprising as well as exclusive. In France the art of sculpture blossomed in the thirteenth century while poetry and painting had scarcely budded: a sublime aesthetic impulse seemed to invade the chisel while the pen and the brush were yet struggling modestly for a little inspiration. And how high these sculptors soared. From the crude efforts of their immediate predecessors to harmonize the formal Romanesque figures with

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the pointed arch and lofty vault, they leaped at a bound to the noble heads of the early Greeks, joining these to stately columnar figures which appear to form a spiritual as well as a material part of the majestic buildings they adorn.

We are unable to solve the psychological problem involved in this outburst of art in the thirteenth century, but we may reasonably hazard the suggestion that the rapid progression to the Greek type of countenance was due chiefly to the fact that the sculptors had little work to do connected with ordinary life, as portraiture or history, and so their attention was almost entirely confined to sacred personages as to whose features there was no record or rarely any convention. They were thus compelled to bring their imaginations to bear in the delineation of nearly every head, the accomplishment of general ideals being the natural result. But these sculptors were little concerned with the proportions of the human figure. Having attained to almost the highest type of head known in art, they were satisfied with general forms which harmonized with the stately Gothic architectural designs, irrespective of close points of anatomy or proportion. They had not to consider the nude, which indeed could scarcely be applied to such surroundings, while in most cases the simplest formal drapery sufficed to complete the figures. But as time advanced the range of art widened; secular forms and subjects were more and more considered, and changes in Gothic architecture permitted the freer display of the figure, though compelling a reduction in the number of associated sculptured forms. The fourteenth century saw the natural contour of the torso more closely followed, the drapery elaborated, and the general design less formal. Towards the end of this century and at the beginning of the next, Gothic sculpture in France reached its greatest breadth in design, and its highest point in the development of the figure. The anatomy of the body was often closely imitated; clothing was represented in minute detail, and some attention was given to the representation of action. Meanwhile the palace began to compete with the church for the acquisition of works of art, sculptors multiplied, and more important than all, Italian influence began to creep over France, very slowly to be sure in respect of architecture, but in sculpture after the first quarter of the fifteenth century many an experiment was made in France in the direction of transition.

We must then look to the first thirty or forty years of the fifteenth century for the most fully developed French Gothic sculptures, unalloyed with symptoms of revolution. We find them in several

provinces of the France of the time, but in none of them was the art so highly developed as in Burgundy, then forming a separate State under Philip the Bold (1342-1404;) his son John the Fearless (1371-1419) and his grandson Philip the Good (1396-1467). It was the Duke Philip the Bold, who was chiefly responsible for the advance in Burgundian art. He gathered together at Dijon the cream of the artists of his own and surrounding countries, even going so far as to entice away the leading sculptors working in Paris for his brother, Charles V of France. The leader of these artists was Claes Sluter, by birth a Dutchman, who spent nearly thirty years (1375-1404) working for the Duke, and carried Burgundian sculpture to a high pitch of excellence. There was no noticeable variation from the peculiar Burgundian type of work resulting from his Dutch origin, for the art of Flanders and its surroundings was practically as closely allied with that of Burgundy as were the two States politically at the time, both being ruled by Philip, and indeed this condition continued till the maturity of Jan Van Eyck. The influence of Sluter was so powerful that by the time he had been working at Dijon for ten or fifteen years his manner more or less pervaded the whole Dijon school, and as quite a number of his fellow workers were nearly as good as himself, it is not surprising that his sculptures are sometimes difficult to distinguish from those of his confreres.

The general trend of Sluter's art was in the direction of naturalism. He disrobed the art of the third quarter of the fourteenth century from much of its formalism, closely following the lines of the living torso, producing free and graceful folds of drapery, and modelling his portrait heads true to life in detail. His school thus brought about an important development in Gothic sculpture. After Sluter retired into a monastery in 1404, the Burgundian type of figure remained unchanged till the Renaissance influence crept in, but breadth in design was somewhat enhanced, and for thirty or forty years after the turn of the century there were produced at Dijon some of the most stately and beautiful figures and groups remaining to us in late Gothic art.

These observations are necessary for the comprehension of the position in art of the Dijon sculptured group we have now before us. Very rarely indeed does such a work appear for criticism, and still more rarely do we meet with a Burgundian portrait effigy of first class historical importance. The group is obviously of the late school of Claes Sluter, and dates about the end of the first quarter of the

fifteenth century. It represents a knight kneeling in an act of devotion before his departure on an errand of war. A figure of St. John Baptist stands behind him with a hand resting on his shoulder in an attitude of sympathy and protection. The knight is in full armour save for his casque. The armour is of a Gothic pattern in extensive use amongst the nobility in France and Burgundy in the second quarter of the fifteenth century, and up to a little later time in England, for the two former countries led the way in fashions of armour as Paris does now in those of women's attire. A precisely similar suit of armour, except for a few minor details, is shown on the tomb of Richard Beauchamp, Earl of Warwick, who died in 1439, and another very close to it is on the monument of John, Earl of Arundel (1408–1435). The armour on the kneeling figure of the group is of a little earlier style than the Warwick example, being free from the large ridged elbow pieces distinguishing the latter, while the finely pointed sabbatons (the points are not observable in the photographs as the only visible foot has its end behind the base) are more severe in type. From this and the general evidence available we must conclude that the armour cannot be of a later date than 1450, which is close to the latest period of the work under consideration if we take the character of the sculpture alone into account. Sluter left behind him some highly gifted co-workers and pupils who maintained an exclusive type in their designs for a lengthy period, so that it is often only after long and close study that we can distinguish between the periods of different works which may have been executed twenty or thirty years apart. Indeed there are works of Sluter himself which for many years were assigned to dates varying up to a half century after his death. In this particular group the Gothic art of Burgundy has practically reached its culminating point. The modeling of the knight's form, the expressive countenance of St. John, and particularly the details of features and hair, are so true to life that the naturalism of the group can go no further without departing from the pure Gothic spirit, and encroaching upon a suggestion of strong action characteristic of the Renaissance revolution in French sculpture. Hence it is proper to place the sculpture a score of years or so after Sluter left the scene, for about this time would be required for the advance indicated.

A striking feature of the work is the fine carving of the head of the kneeling figure. The face bears a distinct family likeness to that of the kneeling form of Philip the Bold, grandfather of Philip the

Good, which was sculptured by Sluter for the Chartreuse at Dijon, and it is quite obvious that the artist of this group had Sluter's work in mind when making his design. The figure of St. John Baptist is of the invariable type of this Saint adopted by the Dijon school. He is shown as an elderly man with long hair and beard, holding a lamb to his breast with his right arm. The countenance is eloquent with an expression of sympathetic concern, and the figure reminds one strongly of the statue of the Saint by Sluter in the Autun Museum. Indeed, except for the manner of treating the hair, the head of the Saint might easily be taken for the work of Sluter. The back of the standing figure is squared and holed for the purpose of attaching the group to a wall, and here it was evidently fixed for centuries, being placed some height, probably eight or ten feet, above the ground level.

There is a small separate base for the group—a sculptured block of stone about a foot square and of equal height, unimportant in itself, but revealing a pregnant story. On the sloping front, set in a bedding of vine leaves, is a heraldic shield on which are cut some diagonal lines. They are vague now through the wear of time, but distinct enough on close inspection. One quickly brings to mind the great Burgundian banner—gold bands on an azure field, which for centuries was held aloft in many a fierce battle in France and Flanders. And surely enough these lines were carved to mark the bands, and we know the kneeling knight to belong to the powerful family which made such potent history in the fourteenth and fifteenth centuries, and whose record is a series of alternate noble deeds and violent acts wrapped around with tragedy sufficient for a thousand dramas. Later on the banded shield was quartered with the lilies of France, but at the time our group was sculptured no prouder ensign than the simpler banner floated over Europe.

It is fortunate that circumstances enable us to determine with accuracy the identity of this Burgundian prince. We have seen that the date of the sculpture is in the neighborhood of 1425 to 1430. Only the ducal family carried this shield in the duchy, and during the first thirty or forty years of the fifteenth century there were only three younger men of the Burgundy house living. These were Antoine, second son of the Duke Philip the Bold, who was born in 1384; Philip, third son of the same duke, born in 1388; and Philip the Good, son of John the Fearless, and grandson of the above duke, born in 1396. Antoine and Philip his brother were killed at Agincourt in 1514, and there could be no suggestion in either case that the

kneeling figure was a posthumous representation, because long before their death their heraldic shields were changed. Antoine was created Duke of Brabant in 1405, and his shield thereafter bore the Brabant quarterings of lions with fleurs-de-lys; while Philip was made Duke of Nevers when John the Fearless succeeded his father in 1404, and took the same coat of arms as his brother. There remains then only Philip, the son and successor of John the Fearless, who became Duke of Burgundy in 1419, and has always been known in history as Philip the Good. It may be further added that this Philip left only one legitimate son, Charles the Bold, who was not born till 1433. The sculpture therefore unquestionably represents the Duke Philip the Good as a young knight in an act of prayer preparatory to taking part in a military enterprise. For some years in the early part of his reign he was continually fighting, so it is impossible to suggest a particular year for the representation, but at the date of the sculpture already given, Philip was at an age closely corresponding to that suggested in the effigy. The idea of representing the Duke with an attending figure of St. John Baptist was no doubt suggested by the group formerly at the Chartreuse, but now at the Dijon Museum, where his grandfather, Philip the Bold, is shown with this saint.

The original locale of this beautiful work is obvious. In the second half of the fourteenth century, Philip the Bold erected (or rather partially built, for the work was not finished till the next century), a magnificent Chartreuse to hold the tombs of himself and his family, and it was specially for the sculptural work connected with this edifice that he brought Claes Sluter to Dijon. The mausoleum contained, besides tombs, only monuments having reference to the Burgundy family, or general compositions, and from every point of view we may regard it as certain that this is where the group stood. The sculpture was probably fixed in the church of the Chartreuse, a small part of which is still standing. The building remained fairly intact until the French Revolution, when it was ransacked, and the sculptures that could be taken down without much difficulty were removed. Amongst these was no doubt numbered the group under discussion.



ENGLISH WHOLE LENGTH PORTRAITS IN AMERICA

GAINSBOROUGH'S "BLUE BOY"

SO much has been written,¹ and so little is really known concerning the early history of Gainsborough's famous portrait of Master Jonathan Buttall, "The Blue Boy," recently purchased by Mr. Henry E. Huntington from the Duke of Westminster, that, in re-opening a somewhat thorny and controversial subject, the best one can do is to sift the mass of evidence and to deliver what is known in legal circles as a "considered judgment." It is curious to note that the United States now possesses the two pictures by which Gainsborough is best known all over the world—his two most famous though not, perhaps, his two most splendid portraits—Mr. J. P. Morgan's Duchess of Devonshire and Mr. Huntington's "Blue Boy." It thus almost looks as if we in England were shifting our artistic, as well as our financial, problems on to the broad shoulders of Brother Jonathan! The controversies which broke out over these two pictures half a century ago are today no nearer final and definite settlement, for the earlier histories of both pictures are more a matter of theory than of fact. It is possible that, in years to come, documents may come to light which will settle some of these problems, and so far as the Duke of Westminster's "Blue Boy" is concerned, there should be among the archives of that family some definite record as to when and from whom it was purchased.

In all cases where there are two versions of the same picture, the first to be recorded, or to come to light, has always the greater chance of being accepted as the original; and, having taken its place as such, it is not easy to dislodge it from that position. The *onus probandi* therefore rests with the owner of the second version which comes to light. The Westminster-Huntington "Blue Boy" is not only fortunate in being the first in the field, and in having a start of half a century, but no writer of any authority has even thrown a shadow of doubt on its being wholly the work of Thomas Gainsborough, R. A. Where experts are so prone to differ and disagree,

¹ *Notes and Queries*, 1869-70, passim. F. G. Stephens, Grosvenor Gallery Catalogue of the Gainsborough Exhibition, London, 1885, pp. 35-38. William H. Fuller, "Gainsborough's Blue Boy," New York, 1898 (with photogravure of the Fuller-Hearn version). Sir Walter Armstrong, "Gainsborough and His Place in Art," 1904, pp. 161-166 (with half-tone block of the Westminster-Huntington version). James Greig, "Gainsborough," 1909, pp. 90-93 (with frontispiece in colours of the Westminster-Huntington version). W. T. Whitley, "Thomas Gainsborough," 1915, pp. 372-378 (with half-tone block of the Westminster-Huntington version). W. Roberts, George A. Hearn Sale Catalogue, New York, 1918, Lot 450 (with half-tone block of the Fuller-Hearn version).

this unanimity is not without its value. The remarkable fact is that no mention has been found of either the "Blue Boy" or Master Buttall as the person represented until ten years after the artist's death. "Perhaps his [Gainsborough's] best portrait," wrote the artist's friend Jackson in his essay on Gainsborough in January, 1798, "is that known among the painters as The Blue Boy; it was in the possession of Mr. Buttall, near Newport Market" (London); and from that passage it is clear that the "Blue Boy" was well-known to those who formed the art world of London at that time. Jackson speaks in the past tense, which suggests that Mr. Buttall no longer owned the picture. Mr. W. T. Whitley, in his "Thomas Gainsborough," (p. 374) quotes another reference to the "Blue Boy" which appeared in the *European Magazine* of August, 1798, in which the writer describes it as "one of the finest pictures" which Gainsborough ever painted, and stated that it "is now in the possession of a tradesman in Greek Street" (Mr. Buttall's business residence). The next owner of it was John Nesbitt, M. P., of 20 Grafton Street, London. He may have bought it from Mr. Buttall, or at the Buttall sale in Greek Street, Soho, in 1796, when Mr. Buttall gave up the old-established ironmongery business, and sold off his stock in trade, etc. No copy of the sale catalogue can be found, and only the advertisements of the sale are left to guide us. It included "a valuable collection of Gainsborough Drawings, a few capital pictures by Gainsborough, Gainsborough Dupont [the artist's nephew, pupil and assistant] and others." By 1802 Nesbitt was in financial difficulties, and the contents of his town house were sold by the firm of Coxe, Burrell and Foster, on the premises on May 25 of that year. The "Blue Boy" apparently figures in the sale catalogue as lot 63: "Gainsborough.—A whole-length figure, with a fine landscape in the Background. This most incomparable performance ranks this very celebrated Master among the First Class of Painters, ancient and modern. It has the Grace and Elegance of Vandyck in the Figure, with a Countenance as forcibly expressed and as rich as Murillo, with the management of Titian," etc. The picture realised £68.5/, according to Seguier's "Dictionary," 1870, p. 72.

A further stage in the picture's history is found in the "Anecdotes of Painters," 1808, by Edward Edwards, A. R. A., who died in 1806, in or before which year he must therefore have written this passage with which he starts a list of Gainsborough's pictures: "A Whole-length portrait of a young gentleman, in a Vandyck dress, which



THOMAS GAINSBOROUGH: THE BLUE BOY
Collection of Mr. H. E. Huntington



picture obtained the title of the Blue Boy,² from the colour of the satin in which the figure is dressed. It is not exaggerated praise to say, that this portrait might stand among those of Vandyck. It is now in possession of Mr. Hoppner, R. A."

It will be seen, therefore, that the foregoing facts narrow down the successive ownership of the "Blue Boy," to within a short compass of years. Up to 1796 or 1798 it was in Mr. Buttall's own possession; before and until 1802, it belonged to Mr. Nesbitt, M. P.; in 1806 it belonged to John Hoppner, R. A. (who died on January 23, 1810). The next we hear of it is when it was exhibited by Earl Grosvenor at the British Institution in 1814, No. 23, as "A Youth." Earl Grosvenor was created Marquess of Westminster in 1831 and like his father was the patron and friend of Hoppner, his father having acted as god-father to the artist's second son, Richard Belgrave Hoppner in January, 1786. Whether Hoppner held the "Blue Boy" for another person, or whether it was his absolute property it is now impossible to determine, nor is it material. That it passed from Hoppner to Earl Grosvenor is without a doubt. John Young, the engraver, who etched the picture at Grosvenor House, and published an official catalogue of the pictures there, May 12, 1820, states in his entry of the "Blue Boy": "This picture was purchased at Mr. Buttall's sale [1796] by Mr. Nesbitt; it afterwards became the property of Mr. Hoppner, who disposed of it to Earl Grosvenor."

The history of the second, or Fuller-Hearn version, rests largely on tradition. Mr. Fuller, in his monograph, states this history at considerable length. Briefly, it is this: According to a passage in Thornbury's "Life of J. M. W. Turner, R. A.," 1862 (vol. ii, p. 63), the Rev. Mr. Trimmer, a son of one of Turner's executors, George Prince of Wales once owned Gainsborough's "Blue Boy," and sent it to Mr. Nesbitt with a bill for £300 "which he had the satisfaction of paying." "I heard him many years ago," continued Mr. Trimmer, "tell the story at my father's table." We have seen that the picture passed out of Mr. Nesbitt's possession in 1802. By 1815, when Mr. Nesbitt had discharged his debts, and had taken up his residence at his country house at Heston, a "Blue Boy" had arrived there. In 1820 Nesbitt was again in financial difficulties, and his pictures were again sold. The "Blue Boy" was among these, and became the property of William Hall, an auctioneer who died in October, 1856. At

² In a footnote is added: "This was a portrait of a Master Brutall [Buttall] whose father was then a very considerable ironmonger, in Greek Street, Soho."

the sale of his property the "Blue Boy" was bought by a Mr. Dawson, who sold it to Mr. J. Sewell. In July, 1870, the portrait was placed in the hands of Messrs. Hogarth, the picture dealers of London, for sale. It is not necessary to enter into the sensation which the picture caused when it was placed on view at 96 Mount Street, Grosvenor Square, for the daily newspapers and the art periodicals of the time were full of it. The sum total of it all was this: the Duke of Westminster's version was not dislodged from its proud position; and the Fuller-Hearn picture was not proved to be what it was claimed to be by its owner, Mr. Sewell. The Duke's picture was lent to public exhibition in London and elsewhere, in 1814, 1834, 1857, 1862, 1870, 1885, and 1896, and stood all the tests of the changing fashions in art criticism. On the other hand, there was no disputing that the rival claimant was a picture of very fine quality, or it would not have received all the notice given to it. It was bought from Messrs. Hogarth by Sir Joseph Hawley and was purchased from his brother, Sir Henry Hawley by the late Mr. Martin H. Colnaghi, who sold it to Mr. William Fuller of New York, from whose possession it passed into that of the late Mr. George A. Hearn, and is now the property of his daughter, Mrs. Clarkson Cowl. Until and unless convincing evidence to the contrary is produced, we may take it as certain that Mr. Huntington's "Blue Boy" is the Buttall-Nesbitt (1802)-Hoppner-Westminster portrait painted by Gainsborough; and that Mrs. Clarkson Cowl's is the Prince of Wales-Nesbitt (1815)-Hall-Dawson-Sewell-Hawley-Fuller-Hearn picture. In other words, that there are two versions of which one belonged to Nesbitt in 1802 and the other in 1815.

But who painted the second of these two versions? That is a question which has disturbed most of Gainsborough's biographers. Gainsborough, we know from his own letters, hated the drudgery of portrait-painting, and would have painted only landscapes had he only his own wishes to consider. It seems hardly likely that he would have painted a replica of a whole-length portrait except by a Royal command. It has been suggested that Hoppner made a copy of the picture whilst it was in his possession, but Hoppner at that time was fully occupied, and that theory may be dismissed. Still less was he likely to have sold a spurious picture, or even a copy by himself as a genuine work of Gainsborough to Earl Grosvenor. Hitherto the Hoppner-copy theory has been usually put forward as a solution of the problem involved by the existence of the two versions. But

those who have closely studied Gainsborough's work of the Bath and London periods will agree that no artist has yet copied him satisfactorily, or sufficiently well to deceive anyone for more than a moment—with one solitary but all-important exception, the artist's nephew, pupil and assistant, Gainsborough Dupont (1755–1797). Gainsborough Dupont was practically brought up by his uncle, was apprenticed to him on January 12, 1772, remained with him until his death on August 2, 1788, and it may be added, is buried with him at Kew. He was his uncle's *alter ego*, knew every phase of his palette, and probably had a hand in all the portraits which he painted during the last ten years of his life. Thicknesse, an old friend of Gainsborough, pronounced the nephew to be a "man of exquisite genius, little inferior in the line of a painter to his uncle"; whilst a later authority, writing more especially with Dupont's engravings after his uncle's pictures in mind, declares that "he was imbued with his [Gainsborough's] very spirit, from the touching of the hair to the exquisite details of the costume." Yet another writer, Seguier, wrote, "Gainsborough Dupont was an artist of considerable ability, and completed most successfully some of his uncle's unfinished works." And not only this: the patrons of the uncle continued to employ the nephew, and there is in existence a bill which shows that in 1795, George III commissioned him to paint seven royal portraits for which he received £493.10/. Many portraits in private and public collections attributed to Thomas Gainsborough and accepted as his work without question by generations of critics are either wholly or in part the work of the nephew; and that, I think, solves the whole problem which surrounds the second of the two "Blue Boys." Why the Prince of Wales should have wanted a portrait of the son of an ironmonger is likely to remain an unsolved mystery.

There are many points in connection with the "Blue Boy"—such as the reason for Gainsborough painting a youth in a blue dress—but only one need be referred to, and that is the date of the painting. It is probably one of the three whole lengths which Gainsborough sent from Bath to the Royal Academy of 1770, and figured in the Catalogue as No. 85, "Portrait of a young gentleman." And it is doubtless this portrait which Mary Moser, R. A. (one of the only two women to be so elected) described in a letter on the Exhibition to Fuseli, who was then in Rome, as that in which "Gainsborough [is] beyond himself in a portrait of a gentleman in a Vandyke dress."

There are other reasons for placing the portrait at this period of Gainsborough's Bath period; whilst Sir Walter Armstrong points to "the loaded impasto, the ruddy carnations, the tendency to brown and beyond it, in the shadows," and so forth, as placing the portrait at about 1770, rather than nine years later than the period to which it has sometimes been assigned.

A brief reference may be made, in conclusion, to the personage in the picture. There can be no reasonable doubt as to the identity of this graceful and handsome youth. It is of Jonathan Buttall, the son of a wealthy ironmonger of Greek Street, Soho, where the family, originally of Wrexham, had been established for generations. Mr. Whitley reminds us that Buttall was one of the "few of those friends" whom Gainsborough most respected, and whom the painter desired should attend his funeral at Kew. Jonathan Buttall died at his house in Oxford Street towards the close of 1805, and is described in the *Morning Herald* of December 2, as "a gentleman whose amiable manners and good disposition will cause him to be ever regretted by his friends."

A handwritten signature in black ink, enclosed in a simple oval border. The signature reads "M. Whitley".

THE PLACE OF CLASSICAL ART IN THE PRIVATE COLLECTION

THAT art amateurs of real discrimination and truly high standards will in but a few years be in keen competition with and out-bidding one another to acquire such objects of classical art as appear in the market, I confidently expect, but with the present absorption by museums and the governmental restrictions now in force in Greece, Egypt and elsewhere and which will in the future rather be tightened than relaxed, the supply of really worth while objects, already very limited, must in the near future become almost negligible.

Why this interest on the part of amateurs has not already more strongly manifested itself in this country and the quest developed for these beautiful objects, is quite unaccountable. We have, quite apart from the ever-increasing multitude of our friends, now affecting the fine arts, especially our charming competing modern Dianas of the Chase in the auction rooms and art shops—many highly cultured, serious and sound collectors, and that they have not long ago given closer attention to this, most important and beyond all question most beautiful phase, especially of the plastic arts, the world has ever known, is a rather curious commentary on their otherwise excellent taste, perception, artistic understanding and development.

I have quite often been met with the statement by collectors of intelligence, that the average available ancient sculpture is almost always incomplete or fragmentary and thereby loses greatly in beauty and art value, and that this argues against any such object however otherwise important finding a place in their home amongst other beautiful and "perfect" objects. This is surely unsound and with them the true reason generally is that they are not only quite lacking in imagination but entirely miss the beauty itself of the object and are incapable of comprehending in the true sense its great art.

To them, while in other directions often manifesting an almost irrepressible artistic frenzy, the transcendent beauty and nobility of such works as the Pedimental figures from the glorious Parthenon and the Demeter of Cnidos now in the British Museum, the Hermes of Praxiteles at Olympia, the Venus of Melos in the Louvre, and the eternal and mysterious charm and power of the Sphinx at Gizeh, the vivid realism of the wonderful figures of the Princess Nefert and her husband Rahotep and the superb majesty of the statues of Chephren and Ra-Nofer at Cairo, all must, for the same reason, mean little or

nothing. These also are all more or less poor battered fragments of their former selves but to those capable of coming under the spell of and feeling their unique and profound beauty and loveliness, they are still quite perfect.

And yet these same people will exhibit with evident pride early Italian primitive paintings—often “over painted” and retouched, Ispahan carpets largely restored and “filled in,” and early furniture, very often “made up.” These also are mere fragments of the originals, a fact as to which if they are not in complete ignorance, at least they are quite willing to deceive and delude themselves.

Of all the arts, the art of Ancient Greece and Egypt is beautiful in itself and carries with it its own message and weaves its own spell. Its beauty must be seen and felt—and if one cannot see nor feel it, then, I fear, it is futile to endeavor to explain wherein it lies, or to dwell in detail upon its perfections. This perfect beauty remains and its spirit and spell are ever present whether the figure of an Aphrodite or Hermes be complete or merely a torso or fragment; whether the object be merely the detached head of a sculptured figure of Rameses II or Akhnaton, providing, of course, the true and beautiful art of Greece and Egypt as represented by their artists was there in the first instance.

While naturally not arguing in favor of the fragment in preference to the perfect original, I maintain that a beautiful Greek or Egyptian object in its virginal form, even though now not quite ‘perfect,’ still possesses its original innate beauty and illusion and seldom requires or is improved by the work of the modern restorer.

For myself I confess to a certain weakness for these beautiful fragments. They permit of an additional and delightful play to the imagination and to contemplate a beautiful torso and in one's mind's eye endeavor to visualize and build upon it its original beautiful head and other parts as of its correct period is an altogether fascinating pastime.

It is a truism that good art is good art of whatever epoch, but this by no means implies that all good art is equal and the more beautiful and greater art, the art involving the higher ideals and imagination, will to those of true artistic receptivity and vision surely dwarf the lesser when put to the test.

Any one possessing this vision and receptivity, if he place in his home a beautiful piece of classical sculpture beside one of the later or Christian era, and live with it for a reasonable period of time, will find



TOPSO OF HERMES, MARBLE
CONTEMPORARY AND SIMILAR TO THE HERMES
OF PRAXITHELES



THE DEMETER OF CNIDOS

British Museum



STATUETTE OF KYBELE, MOTHER OF THE GODS
GREEK SCULPTURE IN MARBLE. FOURTH
CENTURY, B.C.
The Hermes and the Kybele in the Collection of Mr. Walter A. Roselle, New York





PORTRAIT HEAD OF RAMSES II. LIMESTONE
EGYPTIAN. XIX DYNASTY

THOTH—THE MEASURER OF THE SOUL
EGYPTIAN FAIENCE FIGURE. XXI DYNASTY

Collection of Mr. Walter A. Roselle, New York

AMULET SHAPED AS THE MENAT OF MUT
EGYPTIAN BRONZE. XXVI DYNASTY



himself constantly turning to, gazing upon and under the influence and spell of the earlier one to the exclusion of the other. Let him try the experiment by placing, say a beautiful original sculptured head by Houdon, probably the greatest of the eighteenth century sculptors, beside any really fine Greek head and see whether this theory is not correct. And then let him remember and be impressed with the fact that not a single example of the acknowledged original Greek masterpieces mentioned in the literature of that period has survived, and that all we have before us now are the lesser ones, those of probably comparatively unknown and obscure artists. Of all the beautiful sculptures which have been bequeathed to us and have survived the ravages of time, not one was conceded in Greece itself to be of the foremost rank and quality and not one single piece of sculpture can we today, with an assurance beyond dispute, point to and claim as being an acknowledged masterpiece of that time. Even the incomparable Hermes of Praxiteles which we still possess and apart from its supreme beauty worship as the only existing authentic work by one of the truly great masters, is dismissed by Pausanias with merest passing mention, not even flattered with a comment.

Though thousands of statues are mentioned and dwelt upon by the Greek and Latin writers, such works as the Demeter of Cnidos, the Venus of Melos and Victory of Samothrace are not numbered among them. Truly the beauty of their acknowledged masterpieces defies the imagination and must have been beyond all compare.

The great purpose and aim of the Greeks in their plastic arts was not merely to reproduce, but to improve upon and transcend nature itself. Their subjects were their gods and heroes and these gods and heroes were not mere men but their superiors. In their art they accomplished a perfect fusion of naturalism with idealism and produced a sense of completeness and harmony and established canons of beauty and good taste, which will withstand the test of time and always reign supreme.

Their art reflected the glory of Greece itself, and Greece possessed the greatest and most perfect refinement of beauty in all its forms—in that of literature, philosophy, drama, dance, architecture and sculpture—the world has ever known.

The best we of today can do is to humbly submit ourselves to and try to understand and absorb the overmastering beauty of such of its heritages as may have come down to us from these extraordinary people and from such a wonderful world as then existed.

"We may praise the bodily grace of these gods and heroes, and the enchantment of their exquisite poise; we may marvel at the largeness and freedom of modelling, the rhythmic simplicity of line, and that setting of the beauty of spiritualized human form against a contrasting beauty of fine-drawn drapery quickened by the shapes which it veils and decorates; and we may be touched in the deep places of our nature by the great ideas which these figures set forth and embody. But when all that we can say has been said, the best has eluded us and remains untold: the pang and challenge of a loveliness whose secret has long since been forgotten—some moving glamour of the world's springtime, for which we have now but a vague and troubled sense. On those marble brows, fronting the ages with the candour and modesty of a resolute race, on those eyes which look forth sure, and glad, and unafraid, there seems to fall the shining of some far-off celestial splendour. Their ears are attuned to a calmer and ampler music than any our fretful ages can hear. For to them listening forever in a noble and assured tranquillity, Reason and Beauty have joined hands and sing together like the morning stars.

This, then, is the supreme value of Greek sculpture for us,—its enduring reminder of the heights to which the unaided human spirit has attained—its testimony to the unearthly beauty which human vision, so quickened and clarified, may find transfiguring earthly things. In the great epoch of Greece, the flame of the ideal burned bright and unquenchable, a flame that refined and made clean the life and thought of the race; and it was that cleanness which gave them eyes for the great and simple beauty of things, which so baffles and evades our own over-busy ages."

Thus has a scholarly writer, John Warrack, expressed himself on the subject, and his words are surely worthy of repetition.

While it is unquestionably true that in the Golden Age of Greece—under Pericles and for the hundred years following—the art of sculpture as reflected by the works of such supreme masters as Pheidias, Myron, Lysippus, Polycleitus, Scopas and Praxiteles, found the most perfect expression of plastic beauty the world has ever known, still ancient Egypt with its great civilization, intensity of religious feeling and philosophy, its mysticisms and superstitions and beliefs, its wealth and treasure, its magnificence and splendor—all covering thousands of years—also gave to the world its own wonderful art, which if not possessing a feeling of sheer beauty in the same sense or degree as that of Greece, still has a beauty most profound and possesses still other qualities of great value and extraordinary interest and fascination.

Apart from its inherent beauty and other great attributes of dignity and technique of treatment, the art of Ancient Egypt appeals to quite other of our senses, especially to the sense of the *mystérieuse*. It baffles and fascinates to an extraordinary degree, quite beyond our

poor comprehension of today, and leaves one in a mood such as is produced by no other art the world has known. It may perhaps be said to be the most mysterious art ever conceived and wrought by man.

The philosophy of the ancient Egyptian which always had in contemplation the future life in the world beyond, and which regarded the tomb as man's actual house, his eternal abode, rather than his earthly house wherein he felt he merely sojourned temporarily, is everywhere manifested in his art. It gives to it, especially in its most important works, a feeling of eternity, a feeling of infiniteness, a sense of portentous understanding, and an eloquence of silence which is found in no other phase of art since the world began, a feeling that these people may have come nearer to an understanding of the eternal riddle of the universe than any others before or since. These great works possess an inscrutability which it is impossible for us to penetrate and yet on their own part cast a spell at times quite uncanny and gripping and leave one in a state of wonder and bewilderment. They possess a sense of complete contentment, serenity and superiority and like all truly great works of art ever dominate and are never dominated, and with it all there is always present that wonderful simplicity, the loftiest and noblest quality in all truly great art.

It seems to be a fact in the history of art that the farther one goes back and the nearer one gets to the beginning of things, the greater a certain sense or feeling of divinity is to be found and felt and this is nowhere more manifested than in the truly great works of Ancient Egyptian sculpture.

In their smaller sculptured works, there is also always present an infinite charm and artistry, a subtlety, refinement and sense of the exquisite unsurpassed, but never stooping or sinking to effeminacy or mere prettiness, and the sureness and boldness of technique in drawing and chiseling, which never hesitates, is ever present. With their extraordinary decorative talents and fine sense of color, the polychroming of objects which they universally indulged in lends to them a certain vividness and great additional charm.

In their works of personal adornment such as jewelry, requiring great detail, perfection of workmanship and discriminating use of precious and semi-precious metals or material, they also excelled. For beauty of design and cunning handicraft such examples as the extraordinary royal treasure of Lahun now in the possession of the Metropolitan Museum of Art is exquisite and worthy of the best tradition and understanding of the art of the goldsmith of any age.

The art of Ancient Egypt and Greece was absolutely complete in itself, while the Christian art which followed, by reason of its very nature, philosophy, ideals and purposes, is and always will be incomplete.—Christian art, and truly great it is, still is with us and will continue, but the art of the ancients, its surpassing beauty, its ideals and message, will not, cannot, ever return. The world is not and by its very order of things cannot ever be again the same. Osiris, beneficent Lord of eternity, and Zeus, righteous father of the Gods, are no more; they belong to the past never to return. What immortality they now possess is to be found only in art and literature and there they must and always will exercise their dominion.

By voicing my own great enthusiasm on these subjects I have endeavored to emphasize the importance of the ancient arts and their great value, and the desirability of awakening here in our country collectors and amateurs to these facts—before it is too late for them to acquire representative objects.

In addition to a plate reproducing the wonderful Demeter now in the British Museum, to me in many respects the most beautiful and noblest Greek statue in existence today, I have taken the liberty of inserting reproductions of some objects from my own private collection which I feel are in their own lesser way also representative and instructive.

A handwritten signature in black ink, appearing to read "Walter A. Gale". The signature is fluid and cursive, with a long horizontal line extending to the right from the end of the main name.

A PICTURE OF ST. EUSTACE IN A LANDSCAPE BY CARPACCIO¹

VENETIAN painting celebrates the creation. It honors all its works, the whole of the glittering spectacle, without mysticism or bigotry, and puts man triumphantly in the heart of paradise among all the riches of the earth. The beasts abound for his delight, the vegetation flourishes for his enjoyment, and nature for once is warm and friendly, without hostility, terror or mystery, without bewildering surprises, without millennial catastrophes. He is part of a universal tissue whose weave continues out beyond him, assimilating him easily to its laws.

Its world is a world of indestructible hope, bright with promise, and its life, never fretful, unperplexed by care, thrives, blooms and reaches out in all directions. It is a world for the senses, which grants them full contentment, man taking his pleasure as if it belonged to him, without much thought who proffers it or where it might lead him, except possibly that it brings physical exhaustion, and that he knows to be reparable by rest and sleep. He knows neither incontinence nor perversion, and even his Bacchanals are orderly, and the reveller, according to our notions, somewhat listless, for indulgence always leaves him a certain residue of emancipation and unconcern.

But Venetian painting is a praise of creation, Carpaccio's solemnizes the Sabbath. His world is a world en fête, relaxed from duty, perpetually on holiday. It is above hum-drum and moves to a stately processional rhythm. With him life becomes a pageant; and whether he shows you high or humble events; grandes in ermine and purple on golden pavements in vast sun-favored piazzas, or the mild and bookish St. Jerome, it is the same luxury of warmth and space, of large uninterrupted leisure, dealt with in the same spirit of intent amusement, fantasy, intimacy and affection.

His pictures open into a world of long intervals of silence and slow time, where no calls are made upon one, where existence draws out in a pleasantly variegated monotone, and in this world of tranquil lines and even planes, of prodigal sunlight, of meandering life, everything suggests calm gone before and lasting calm to follow. And his people, true to the earth, know how to draw all the honey out of it. It is a world not for man; but of men dogmatically confident and serene, whom caste has favored with high fortunes, a world of aristocratic

¹The attribution of the Kahn picture will not be questioned. Its painting would fall into the period around 1490.

well-being and profane splendor in which it would be superfluous that anything should be concluded. In a vast mise-en-scene important personages seem to be gravely occupied doing important things without important consequences. It is as if they were playing a sort of public game which had to be attended to seriously but in which the stakes were to put it at its highest—personal dignity.

It is abundant, luminous, vain, lazy and unjaded. It shines with a contained happiness and, eternally young, smiles upon you with the wisdom of a sage. It is an enchanted garden created by some adolescent divinity whose dream was of far-off regions, bearing hillsides, fantastic palaces and proud caravels. But its god is also a loving god—who else could have created the deep blue of its skies, those clouds whiter and softer than ours, that vegetation strewn like gems over the ground, an atmosphere, hushed and caressing, and water lying motionless that it might do the world mirrored in it the utmost honor by showing its more magic beauty!

And yet there is not so much faith in the Eternity of nature in Carpaccio as the love of its naïve surprises, its enchantments, its refinements; and if he does not deepen it he extends it with promise of inexhaustible variety. He does not spiritualize nature like Giorgione nor like Titian endow it with a direct vital force, but he elicits from it an ecstatic, romantic and amiable beauty.

* * * *

A corner of such a world flashes upon us in the large canvas representing St. Eustace in a landscape. Dappled by a lively contrast of dark and light patches seen through a faint lingering silvery shimmer the spell of blue green and golden color announces the rapturous freshness of morning. Everything merges in a congruous vision of nature, and the armored and unhaloed figure in it is its only religious pretext. There is no crude indication of the saint's identity, of which we become aware only through the stag, his attribute, unobtrusively placed at the right beyond the angle of his elbow. Otherwise he is a knight who has sauntered into the picture unnoticed, drawing his sword with a deliberate menacing movement.

The ostensible motive of the picture declares itself in the position and prominence of St. Eustace, who stands in an area upright like himself, and determined by his proportions, consequently dominated by his presence. The tree at his left, the vertical boundary of the



CARPACCIO: ST. EUSTACE IN A LANDSCAPE
Collection of Mr. Otto H. Kahn, New York



masonry at his right and the clouds heaped over his head, form a confining frame for him. He rises in the calculated centre of the foreground in which all the objects, cut by the same metallic hardness of contour, establish it against the paler world farther back. The symmetry of the pattern and the contiguous erect lines stabilize the figure; and the sharp outline of the smooth armor cut by the long keen-edged blades of light detach it from everything about it.

Behind him a frieze of landscape drifts away rhythmically towards the unknown. The descending horizon, the pond's edge, the nearest path carry us from the soaring perspective of verticals at the left and from the crisp foreground of leaves and flowers, across the sheet of flat ground, past the sleeping water within which another world lies dreaming, to the dying distance. It is like a musical accompaniment—sustained at a steadily diminishing audibility—to a dominant theme. The black and yellow lancer gliding in like a bright phantom of chivalry upon the unsuspecting scene, strikes the direction and tempo of the movement. The young lord of the castle which enframes him, he is riding forth to disport himself doubtless under the loggia of his mistress, and we know he will no longer be in sight when we next look up. Above, the birds make themselves masters of the air as in some aurora of blissful awakening, and only because the calm is so complete and benignant do the living things range or lie about so recklessly.

Such a favorable milieu, however, was not enough to produce the knight of our picture. He has all the pride and splendor proper to his environment, but he owes much of his spiritual ancestry to the severer Florentine tradition. This young Christian crusader appears almost a century earlier in the Donatello's St. George, and first assumed such a defiant ease in Castagno's Pippo Spano. And yet how profound is the disparity between our picture and Florentine painting, whose influence in this instance stops there—whose general influence stopped long before with Mantegna. With the preëminent exception of Piero di Cosimo—contemporary Florentine painting is still largely true to its tradition of transcendentalism and timelessness. It conceives the world as abstract energy and man (by a deliberate and immemorial anthropomorphism) its embodiment. It places him in the centre of the universe, supreme and self-justified, and the earth and the sky bear only a theoretical relevance to him.

The Kahn picture, on the other hand, is a rapturous vision of a blessed world to live in, a poetic ideation of intimate and expansive experience of nature. There is an equal—one might say pantheistic—

attachment to every separate object of an adored universe, a sort of idolatry of its benign and tonic forces—and every component has the same pictorial status within the canvas. The unity of this painting is accordingly not in integrity of design, but in optical consistency, not in timelessness and concentration, but in a pervading principle of life. We are carried down the landscape, part of a continuous panorama, with a sense of the drift of time—past all the radiant spectacle, with a sense of a changing though definite mood of day; but just as this bright portion of the world reveals the splendid secret of the whole, so within this moment reposes a sense of eternal periodicity.

Richard Offner.

THE MODERN TENDENCY IN HENRI, SLOAN AND BELLOWS

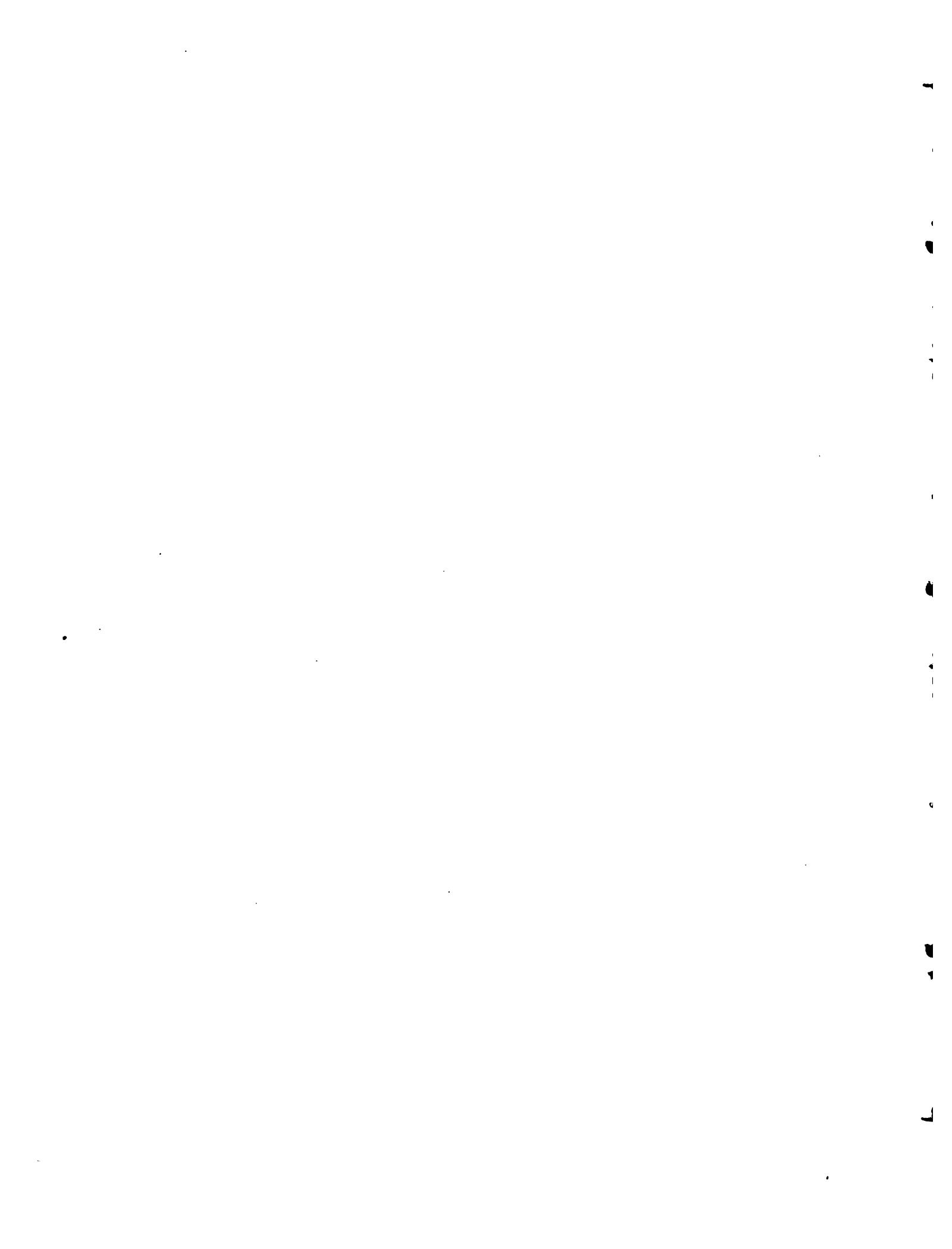
HENRI, Sloan and Bellows are expounders of the modern tendency and philosopher-painters, yet they are better painters than philosophers. Their models live and breathe on the canvas. With trenchant wit they hack out their pictures from the raw stuff of life. But their philosophy limps a bit, for these rejecters of formulas make a formula of their rejections.

At the Art League, Sloan took Bellows' place for three weeks in our portrait class. He was a terribly-in-earnest man about painting, sociology, philosophy—everything. In particular he was the apostle of a certain system for setting the palette, which he explained with impressive detail. Notwithstanding his abhorrence of formulas, attainment seemed to depend on that formula for arranging color. When the class changed hands we heard less from Bellows about that particular color scale (although upon inquiry he admitted its importance); instead of color technicalities he emitted at every pore theories of the universe, which lacked the grip of his painting.

Robert Henri was a great man at the League: his admiring pupils hung upon his inspired word like grapes upon the parent stem. His brush work is bold; he is sure of himself, almost too sure—although he and the other modernists scorn formulas, every one of them has his own formula, and Henri most of all. His portraits have



JOHN SLOAN: THE WIND STORM
The Metropolitan Museum of Art, New York

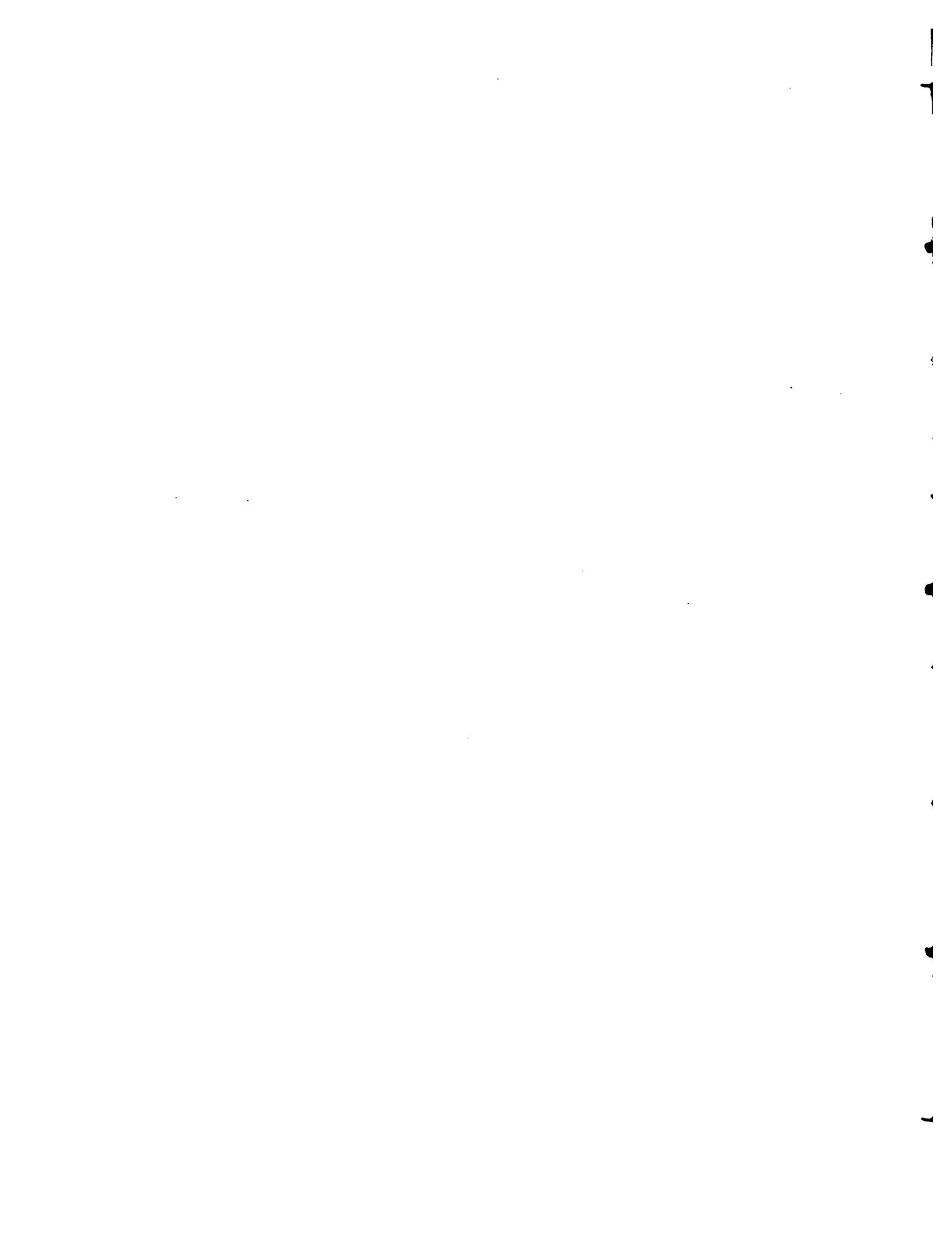




ROBERT HENRI: THE GYPSY
Metropolitan Museum of Art, New York



GEORGE BELLOWS: PORTRAIT



more of crisp certainty than Bellows', Bellows' work suggests a growing organism, Henri's brilliant crystallization. Of the two Bellows gets deeper beneath the surface, but neither of them quite reaches the depths where great Art has its source. Henri's portraits are splendid in vigor, verve and vivacity. What then do they lack?—the same quality which the work of Sloan and Bellows also lacks—something beautiful and intangible,—but, of the three, Bellows comes nearest to achieving it.

Henri's painting is more convincing than his philosophy. He is a fluent mouthpiece of his own theories. According to him no real artist should let himself be shackled by his family, his nation or his race. He disclaims patriotism in "the narrow sense," ignoring what a role national consciousness has played in the history of art development both in the Orient and the Occident. He is down on the Puritan, yet the Puritan grounded the bedrock of American freedom, broke old world fetters and initiated a new order of things, which is what Henri himself would define as genius.

The human body is for Henri a symbol of his philosophy. His rendering of the eye in its lustre and richness is especially striking. He refuses to restrict himself to any one type: he paints childlike children: his outdoor portraits have something of the healthy robustness of Franz Hals; he brilliantly portrays elegant modernity: he is particularly fond of the great Southwest, for there he says individuals are developed as nature intended. In painting the almond eyes of the Chinese-American girl, the melancholy gaze of the Indian, the naively passionate face of the Mexican, the gnarled old Chinaman, he is using models which illustrate his theories of independence from conventional restrictions, yet in portraying both naive and sophisticated types, he is something of a salonnier.

The Spanish gypsy in the Metropolitan Museum is a good example of Henri's handling of the gypsy type, although this portrait has less crisp brilliancy than some of his work.

George Bellows is a less sophisticated painter than Henri and perhaps more uneven in accomplishment; he is not yet crystallized into final shape—in ten years he will be a greater artist than he is now. His character is continually developing his painting and his painting is reacting upon his character: his wholesomeness will prevent his ever becoming onesided or eccentric. His experimental frame of mind brings him into contact with an astounding variety of life: he is a dynamic force in the art of today.

His purpose in painting a picture is not to ornament wall paper, but to generate power. He is sometimes criticised for lacking the decorative sense yet every one of his portraits has a carefully thought out scheme of decoration which is essentially a part of it, although not superficially apparent.

In the manipulation of ripe and luscious pigment he is a master. He impresses upon art students the importance of painting with a fat brush and of working with the best utensils in order that all unnecessary friction may be eliminated. He tells them painting is difficult enough without making it more so by imperfect tools. Although Bellows is a college graduate he believes that the artist must educate himself, and that he can best do this by exposing himself to the ripening influence of some great man in his own field: personal contact is according to him the best educator.

While admitting the greatness of the old masters, he is determined to go his own gait. He wants America to be a self feeding nation in art, cutting loose from past periods. In theory he is quite radical, yet in practising his art he is not altogether the inconoclast he prides himself on being; he is too fundamentally sane and broadminded to be an extremist.

John Sloan is a staunch friend and admirer of Henri and Bellows. When quite young he responded to the modern movement. He has been a hard worker, has made himself. Art work on a Philadelphia paper taught him the rough and ready contact with the crowd which he uses to advantage in his painting.

Sloan is preeminently interested in human beings—he gets them on the run caught in the very act of their most human daily occupations. He specializes in southwestern scenes, also in scenes of lower New York, putting his creed of the unsentimental intellectual into his work;—burlesque, realism, keen observation of everyday life from the view point of the idealistic materialist. The working classes have in him an ardent advocate, full to the brim of the pet phrases of the sociological humanitarian, very proud of his theories which he expounds with the dogmatism of his ilk.

Although a socialist, he will not be tied down to socialism. He abhors fitters, abhors also conventionality, indeed he almost makes a formula of his abhorrences. He does not hesitate to paint ugly women even extremely fat ones, for he refuses to be shackled to good taste and beauty. His work has vitality and a certain dogged strength.

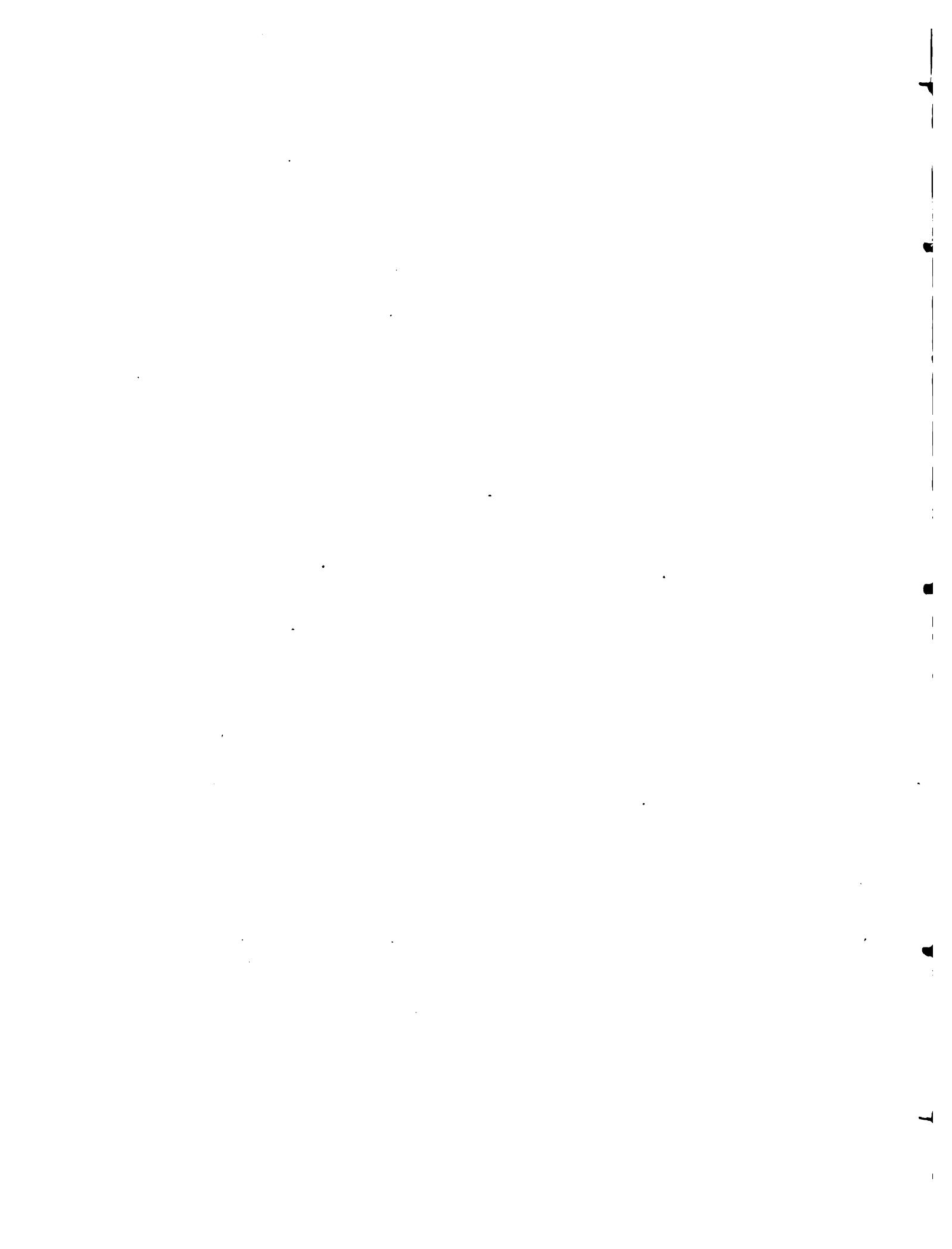
Sloan's "Dust Storm" at the Metropolitan Museum is a very



GILBERT STUART: SIR JOSHUA REYNOLDS

PAINTED IN LONDON IN 1784

Exhibition of Early American Portraits, Union League Club, New York





JOHN S. COPLLEY: GAWEN BROWN

PAINTED IN BOSTON IN 1763

Exhibition of Early American Patriots, Union League Club, New York



GILBERT STUART: MRS. RICHARD YATES

PAINTED IN NEW YORK IN 1793

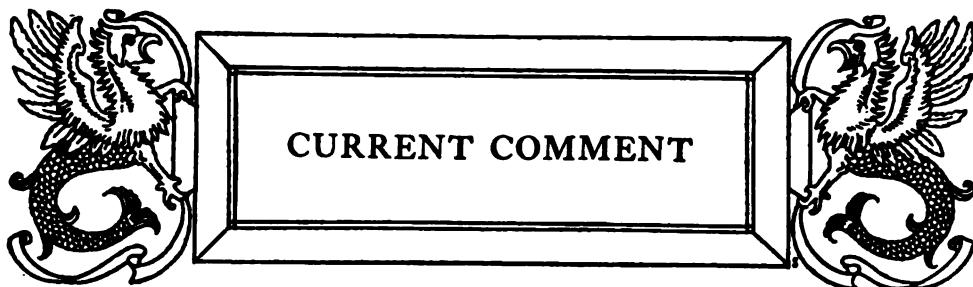


much alive picture—a slice of struggling, laughing humanity, twisted and driven by natural forces—content to be happy, angry or frightened animals—so does this artist see the human panorama, and scorns to put a deeper meaning into it, for that would be “uplift” or sentimentality. He is proud of his belligerent attitude: he inscribes on his brow for all men to see the intense furrows of the thinking painter.

His work might be classed under the Philadelphia, New York and New Mexico periods. He began by doing grey things, then his color grew brighter—sometimes very bright indeed; his recent New Mexico pictures are frequently rather sombre, when they are not lurid. In his three periods we find his central idea—he glories in the crudely commonplace and rejects man transcending himself. “Keep your feet on the ground, little man of dust,” his work seems to say, “but spin all the while—drolly, madly, tragically as the case may be.”

The modern movement in portrait and figure painting finds in Sloan, Bellows and Henri forceful and dexterous expression. If we look to them for suavity of treatment or for high distinction we shall be disappointed, if we seek in their work vigorous portrayal of the human spectacle we shall find it.

Catherine Beach Ely



EXHIBITIONS

AMERICAN PORTRAITS, EARLY.

The twelve Gilbert Stuarts of the European period gathered by Mr. Thomas B. Clarke and shown at the Union League Club during January illustrated pretty effectively his abilities, including perfunctory performances like the two Royal portraits and masterpieces such as the Sir Joshua Reynolds and the Sir John Dick. The former is unquestionably finer than many of the pictures

of the English eighteenth century portrait painters which are so popular today. The first president of the Royal Academy is presented here as a human being, not as an historic figure. Free from conscious flattery, it achieves distinction easily. A simple, direct piece of painting it carries conviction as a true likeness of an heroic personality. The Sir John Dick is full of color, introduced by way of military dress and the Decorations. The pose is well chosen and sensibly increases the impressiveness of the presentation, while the fine reds, blues and golds intrigue and satisfy the eye. The canvas is fully inscribed and signed and dated by the artist—one of a very few signed works extant. Another contribution of note was the large self-portrait of Benjamin West, painted in London in 1793; the best portrait from the hand of the American president of the Royal Academy seen here this year.

For the February exhibition Mr. Clarke succeeded in getting together sixteen of the portraits painted in this country by Gilbert Stuart, including incisive interpretations of character like the companion pictures of Mr. and Mrs. Richard Yates (1793) and the handsome color ensemble of the William Constable (1794) where the rich blue coat is no less intriguing than the sunny disposition of the sitter. The small half-length Cyrus Griffin in a black coat with velvet collar, seated at a writing table, is an interesting example in "small" by the artist. The other portraits from his brush included famous figures of the past like William Thornton, the architect of the first Capitol at Washington, and John Jacob Astor (1794), the founder of one of the great American fortunes. The earliest works shown were the Copley—a rather loose and impressive portrait of Gawan Brown, father of Mather Brown the artist,—and the Smibert, Stephen De Lancey, much freer in technic and finer in composition; the former painted in 1763 and the latter in 1734. As an American primitive nothing finer than this Smibert has been shown to date. It combines the sincerity of the earliest painters with the subtlety of their successors and marks the birth of the modern school in America.

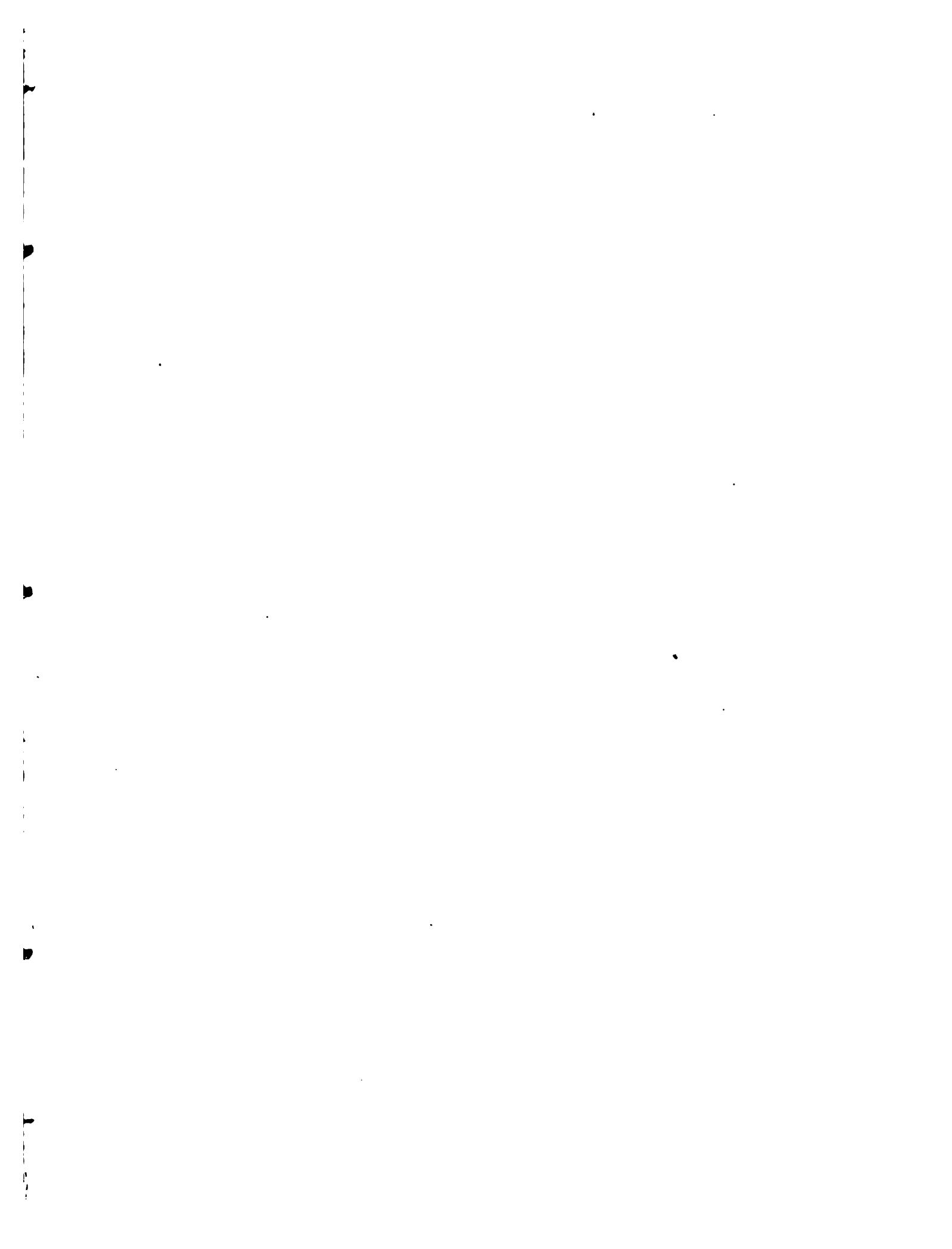




FIG. 1 TURQUOISE MOSAIC FROM VALLEY OF MEXICO.
GIVEN BY MONTECUZOMA TO CORTES TO SEND TO
CHARLES V.

In the British Museum

FIG. 3 PROTO-CHIMU POT FROM CHICAMA VALLEY,
NEAR TRUXILLO, PERU

FIG. 2 MASK OF GREEN MICA SCHIST FROM
COPAN, HONDURAS

Property of Mr. Louis C. G. Clarke

FIG. 4 PROTO-NAZCA POT FROM PERU
Property of Mr. Louis C. G. Clarke

ART IN AMERICA AND ELSEWHERE
AN ILLUSTRATED BI-MONTHLY MAGAZINE
VOLUME X . NUMBER IV . JUNE 1922



THE AUTOCHTHONOUS ART OF AMERICA



T is a somewhat remarkable fact that, although the museums of America and Europe have contained for many years large collections of specimens belonging to the ancient civilizations of the New World, there have been few collections made by connoisseurs for the intrinsic beauty of the objects themselves. It is only during the present generation that the revolt from the pretty and the obvious in art has gained ground, and there are not a few now who prefer a fine African mask or a Pre-columbian Peruvian pot to a costly Dresden group or Sèvres Plate.

The Burlington Fine Arts Club in London, which has held many fine Exhibitions of various kinds, from the Art of Ancient Egypt and Greece to that of France in the eighteenth century, decided to hold an Exhibition in 1920 of "Indigenous American Art." At first it was considered doubtful if there would be enough material available, as no object was to be included which had only an archaeological interest without an aesthetic value. The Committee was

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surprised to receive offers of loans from over forty private collectors, and, with the kind help of the Corporations of Liverpool and Warrington and the Universities of Oxford and Cambridge, who lent a number of specimens each from their own museums, the Exhibition was very representative of the Arts of the vanished and vanishing races of America, and a really wonderful display was made. The Exhibition Room is not large, and in it were gathered specimens of the art of Aztec and Pre-Aztec people of Mexico, a large number of Maya pieces from Guatemala and Honduras, gold work from the Chiriqui region and Colombia, and a splendid series from Peru, the display of Proto-Chimu and Proto-Nazca being really remarkable, while there were a few choice specimens of the more modern art of the North-West Coast of Canada. The smallness of the room gave spectators a chance not afforded by a large museum, of seeing the various cultures massed more or less together, and obtaining an idea of the art of the whole Continent. There can be no doubt that, although the arts of the various people appear at first sight so different, there must have been some sort of trade communication between the Northern and Southern Continents. Objects of gold have been found amongst a mass of late Maya workmanship in the Cenote of Chichen Itza, Yucatan, which are identical with Chiriqui specimens from Costa Rica and Panama, while goldwork has been found in Ecuador, showing Chiriqui designs, in company with objects related to the culture of the second period of Tiahuanaco in Bolivia. In North-West Argentina, too, copper plaques have been discovered strongly influenced in style by the art of Tiahuanaco II. Some of the pottery and goldwork of the Province of Antioquia in Colombia bears a very striking resemblance to the Chiriqui. This, however, is not surprising, as there appears to have been fairly regular coasting trade between Panama and Colombia, for we hear from Las Casas of the Chief Tubanama, opposite the Pearl Islands and just north of Gulf of San Miguel, importing gold from the South, which probably meant Colombia. Further north, the Spaniards had first heard of South America when Balboa was quarrelling with one of his companions about some gold given them by a Chief of the Cueva; he was told if they set such a value to gold, they should travel South-West to Tubanama, and then further to a great Sea with ships propelled by sails and oars. Here they would find as much gold as they wanted. This must refer to Ecuador, as it was the only place where there were sails in use. When they went further south, they reached the country

of a Chief Tumako, who told them of a country still further south very rich in gold, and where the inhabitants used certain animals (llamas), to carry their goods. Again further south, details became more precise, and Andagoya says they received accounts "concerning all the coast and everything that has been discovered as far as Cuzco especially with regard to the inhabitants of each province, for in their trading this people extend their wanderings over many lands." It will be seen, therefore, that it is wrong to imagine each culture absolutely isolated, but it must be remembered that the dates of the rise and fall of the various civilizations are very different. Except for the Maya, we have no method of dating the remains which have come down to us. The earliest date carved on a Maya monument is of the first century before our era. For the dating of the rest of the American cultures, besides the evidence of the spade, one is forced to rely on the tradition of the natives which the Conquistadores collected with considerable care, and their manuscripts and published works are now our only source of information.

Reviewing the Arts of America as a whole, one must be struck by the fact that it is nearly always highly conventionalised; this is perhaps the reason why it has never been popular with the general public. The same applies in a lesser degree to Egyptian Art, which is only now coming into its own. The only peoples in America who excel in realism were the Maya of Central America, the inhabitants of North Peru round Trujillo and the Ecuadorians of Manabi. In the neighbourhood of Trujillo have been dug up immense numbers of fine pots, many with heads so realistic that it is quite possible they are portraits, while others are painted with various birds, easily recognised, with as much knowledge of beauty of line as the Greeks themselves. The same wonderful purity of line is found, too, amongst the Maya and Tiahuanaco remains, and again in the far North-West, amongst the Tsimshan and Haida Indians, yet these same Arts are very highly conventionalised. It is probable that many of the very conventionalised patterns are derived from textiles. I feel convinced that some of the designs on Casas Grandes pottery from Mexico are copied from textiles, and much of the early Mazca Ware gives me the same impression. When the textiles of South America are better known, they will be considered some of the most remarkable achievements in the whole history of man, with their amazing technique, splendid designs, and glorious colouring. It is only in the dry belt of Peru that they have been found in any numbers in good state. It

makes us regret that the intense humidity of Central America has destroyed, long since, the wonderful embroideries which are represented in carving on the Maya Stelae. However, if no textiles have come down to us from the early inhabitants of Mexico and Central America, we have many wonderful pieces of sculpture and architectural remains. It is somewhat strange that, whereas in Europe our columns are taken from tree trunks, in America the vegetable kingdom never seems to appear in architecture, but the designs are all derived from human or animal forms. In Peru sculpture on a large scale is comparatively rare, and the most important is the Puerto del Sol at Tiahuanaco. All through America, inlaying of stone was practised with great success, and this must have had a common origin somewhere on the continent. In the Museum of the American Indian in New York are to be seen some extremely beautiful specimens of Mosaic work—Turquoise and Jet from Pueblo Bonito in New Mexico. In the British Museum are exhibited the series of Turquoise Mosaics purchased by the late Sir Woolaston Franks and Mr. Henry Christy in Italy, some of which had been sent by Cortez from Mexico as a present to the Emperor, Charles V., from Montecuzoma. The early Peruvians employed the same technique, but no large pieces have come down to us, although many fine small pieces in the form of ear-plugs and pendants are to be seen in Museums.

In an exhibition such as was held in London, it is only natural that pottery should take the foremost place, and it is probably in the direction of collecting pottery that connoisseurs will chiefly interest themselves. There can be no doubt that the finest pottery, made without a wheel, was made in America. It is a remarkable fact that a people like the early Peruvians, so highly intelligent as to have mastered the intricacies of a very elaborate system of irrigation, should never have thought of a wheel for making pottery. The finest pottery found in South America, has come from Peru and Tiahuanaco in Bolivia. To speak broadly, in Northern Peru, especially round Trujillo, the potter decorated by modelling and painting in monochrome, while in Southern Peru, especially round Nazca, the decoration was obtained by painting conventional animals, etc., in brilliant colours. Although in the North many fine painted pots have been found, they are never in the rich colours of the South, and at Nazca modelled pots have been discovered, but never in the striking realistic style of the North. From Recuay have come a few very remarkable pots, with fine modelling and painting, recalling in treat-

ment some of the "lost-color" ware of the Chiriqui. The pottery from Huacho, though rarely of first-rate quality, has produced a number of pieces, some of which might well have been made at Trujillo, while others bear a remarkable resemblance to Nazca and Tiahuanaco. The last named place produced fine modelled and beautifully painted designs. At the height of its power its territory reached to the sea, and from Pachacamac near Lima have come many of the best pieces yet brought to light. The Inca pottery from Cuzco, although admirably made, has, usually, no great artistic value. However, during this period on the Islands of lake Titicaca was made some very remarkable pottery of which very little remains, but in the Museum of Natural History at New York are some fragments from the Island of Kasapata decorated in a striking manner with a row of slightly conventionalised llamas, while other pieces have realistic paintings of butterflies, a motive extremely rare or almost unique in South American pottery. It is of interest to note that, during this period on the neighbouring coast, wooden beakers decorated with coloured mastic first seem to have been made; on several of these butterflies and other insects appear as ornamental motives. I am inclined to think that these decorations, so unusual in Inca Art, owe their origin to the last remaining influence of Tiahuanaco culture, which had died out elsewhere but had survived in this out-of-the-way spot. In confirmation of this, the wooden beakers are identical in shape with those in pottery from Tiahuanaco.

Central American pottery is the most remarkable, perhaps, of the whole Continent, and certainly the most varied. The Maya excelled in pottery-making, as they did in architecture and sculpture. It is only of recent years that any quantity has been excavated, and, wherever the Maya inhabited, splendid examples have been found. From British Honduras, Dr. Gann brought a series of splendidly painted vases, decorated with animals, birds and insects, some treated conventionally, and others naturalistically, while a number of finely modelled animals was also discovered. From Guatemala and Honduras has come a large series of the same wares, and in Salvador has been found a smaller quantity, but including a number of very fine cylindrical pots, generally decorated with glyphs. Salvador seems to have been the southernmost limit of the Maya. Further south the splendid and highly conventionalized decoration of the Nicoyan pottery, which seems to have been influenced by the Mexicans, is found, and in Southern Costa Rica and Panama were made several

varieties of pottery, employing amongst other methods of decoration that of "Lost Colour," which consists in reserving patterns in the groundcolour by painting with designs in wax or resin, which was subsequently removed by boiling, leaving the design unpainted, while the rest was coloured. The unpainted pottery of the Chiriqui, known as "Armadillo ware," is, technically, the finest yet found in America—a pinkish-buff, almost invariably decorated with Armadillos, or parts of these animals.

Turning to the Northern Continent, a great deal of good pottery has been found in Arizona and New Mexico, but none excavated in any quantity equals the Mimbres ware, discovered for the first time a few years back, with striking decoration of birds, etc. In Mexico, the finest ware was that of Cholula—generally of a greyish-red clay, covered with a dark crimson slip, decorated conventionally in reds, white, yellow and black; so highly esteemed was this by the Aztecs that Montecuzoma's meals were served on it, and from Cholula cups he drank his octli and chocolate. Other wares were the Tarascan from Michoacan, best known by the seated figures of women; the Zapotecs from Oaxaca, whose modelling of the figure was superior to the former, but lacked their simplicity in over-adorning with elaborate head-dresses, breast ornaments and other jewels. The Aztecs themselves made little pottery of great artistic value, but a good deal of mould-made pottery is to be seen in museums. In reviewing in so little space the artistic achievements of so many races during so many hundred years, I have naturally omitted much, but this paper is only a plea to all lovers of the beautiful to regard some at least of the wonderful relics of the early inhabitants of the American Continent not as mere ethnographical specimens, but as objects of great aesthetic value.

Louis C. G. Clarke

AN ENGLISH PORTRAIT-PAINTER IN HOLBEIN'S ATELIER

THE number of authentic portraits painted during Holbein's sojourn in England has lately increased in a remarkable degree, through the discovery of hitherto unknown works by his hand; but still greater is the number of replicas and copies made during the master's lifetime and shortly afterwards. To-day we must acknowledge the fact, that Holbein's portraits of eminent contemporaries not only exist in duplicate, as is the case with the portrait of Archbishop Warham of Canterbury (Lambeth Palace and Louvre), and of Southwell (Florence and Louvre), both rightly ascribed to Holbein, but some portraits were painted three times and even oftener, for instance Erasmus of Rotterdam, Sir Bryan Tuke and Thomas Cromwell.

A letter of Basilius Amerbach to Joachim König, syndic in Nürnberg,¹ speaks of five half-length portraits in different sizes, all in Basle at that time (1587). Two of them give the profile; three, amongst which is the small circular portrait in the Museum in Basle, give the scholar in a three-quarter view. But there are still other portraits of Erasmus, the large one in the Louvre, the one in Longford-Castle and the picture of 1530 in Parma, all in all eight portraits. Besides those in profile (Basle and Paris) the three-quarter face view seems to be the earliest position for representing the philosopher, and Holbein has taken it up again later, modifying it somewhat, when he painted the portrait now in Parma. (There is a copy in Petersburg) and the circular one in Basle. (Copies in Karlsruhe, Dresden, Lausanne and Basle.) The latest known portrait is the small one discovered in 1912, showing him as an old withered man. The psychology is profound and the character-analysis is carried even farther than in the circular portrait in Basle. This painting was taken to Spain in the XVIth century by the Marquis of Moncade, who brought it from Flanders. It is now in a private collection in Paris.² It is an excellent piece of work.

The small interesting portrait in the Metropolitan Museum is very near to the last mentioned one.³ It was purchased by Mr. Pierpont Morgan out of the collection of the family Howard of Greystoke

¹ In the library of the University in Basle.

² A copy was shown at the "Zürcher Ausstellung," Cat. Nr. 88, 1921, out of a private collection in Switzerland.

³ Sidney Colvin: On a portrait of Erasmus by Holbein. *The Burlington Magazine*, Nov. 1909.

(Scotland) in the year 1909. I saw the little master-piece at that time in London and I published it in my book on Holbein, considering it to be the best specimen of this type and undoubtedly a genuine work of the master. The history of this painting can be followed up from the time of Henry VIII. The first owner was John Norris, a gentleman usher at the court of Henry VIII and later Controller of Windsor Castle. Afterwards the picture belonged to the Arundel Collection, where it was engraved by Lucas Vosterman.

In 1909 the portrait from Spain was not yet recognised, but if we compare the two, the one in New York is inferior in many qualities. The drawing is not so facile and somewhat drier than the portrait discovered in 1912; and although the modelling is excellent, the expression of the eyes full of life, the colour deep and luminous, even in the black of gown and cap, yet the difference lies more in its artistic qualities than in its technic. Holbein gives more movement to the contour and to the characteristic lines of the face, and at the same time he brings them out in a more delicate and subtle way, than the author of the New York picture. The technical work is so closely akin to Holbein's, that this leads to the conclusion that the unknown painter may have been a pupil of Holbein, but much more probably he was his fellow-worker.

The small white label painted on the background to the left of Erasmus' head, with the inscription, "Erasmus of Roterdam" is an attribute, never used by Holbein.⁴ The label is fixed on to the wall by two small red seals, painted in a realistic way. The label in its minute execution indicates that it was used as a signature and will help in the identification of the artist.

From the same hand must be the small circular portrait representing Thomas Cromwell⁵ (Fig. 1), afterwards Lord Chancellor, a half-length, the head turned three quarters to the left in the same pose as on the well-known large portrait, formerly in the Earl of Caledon's collection in Tyttenhanger.⁶ The picture is painted on oak, the reverse shows a collector's mark burnt into the wood in the form of a twisted knot (Fig. 2). The colouring is as delicate in this portrait as on a miniature; the colour is low in tone, drawing and modelling are excellent, the cold high-lights give a slight harshness

⁴ The label on the portrait of Christine of Denmark is an addition of a later hand. (National Gallery, London.)

⁵ In a private collection in France.

⁶ Ganz, Holbein's Gemälde, Nr. 106, now in the Frick Collection, New York. Published in *Art in America*, Vol. III, pages 141, 173-174, by Prof. Frank J. Mather, Jr.



FIG. 1

THOMAS CROMWELL (ABOUT 1532-34)
By AN UNKNOWN PAINTER OF HOLBEIN'S WORKSHOP
In a Private Collection in France



FIG. 2

to the work and differentiate it from Holbein's. The greenish-grey tints, in which the modelling is done, do not produce such a harmonious effect as they do, for example, on the small round portrait of Lucas Horebouts in the collection Paravicini-Engel,⁷ painted by Holbein about the same time, though the eyes are very near to the great master's way of rendering them; the red of the lips has a slight violet hue, and herein lie the chief differences between the two artists. To the right of the head a small label with two fine red seals is painted on to the background, and an inscription in two lines tells us the name: "Thomas Cromwell." Holbein has painted two portraits of this statesman; the earlier one, done between 1533 and 1534, was in the possession of the Earl of Caledon, the later one cannot have been finished before 1538, for on a replica, Cromwell not only has whiskers (a sign of a later period), but he wears the order of the Garter, given to him in 1538.⁸

The small circular portrait must be a repetition of the first Cromwell picture; it was probably painted about the same time, for had it been ordered later on it might have been done in the manner of the picture of 1538.

There is no doubt, that here we have to do with one of Holbein's fellow-workers, who may have been in his atelier since the first year of his second stay in England. This artist shows a great amount of technical skill; he certainly must have been quite familiar with Holbein's manner of painting and with the secrets of his workshop. He had learned to work in the master's way, without giving up his own individuality.

As soon as we can classify the large number of so-called Holbein pictures after their special artistic qualities, we shall be sure to find out different artists, who by their skill and qualifications have a right to be valued as personalities. The earliest independent fellow-worker of Holbein is no doubt the author of the two pictures, spoken of just now. With him we may begin the long line of artists, who were more or less pupils of Holbein and imitators of his methods in opposition to the then dominating influence of French and Dutch painters. They developed and gave the initial direction to a typical English School of painting. Gerlach Flick, Guillius Strete, Hans

⁷ Ganz, Holbein's Gemälde, Nr. 115.

⁸ Lionel Cust: A newly discovered miniature of Thomas Cromwell, Burlington Magazine, Vol. XX, Oct. 11.

The portrait of Cromwell, sold with the collection Cardon (Nr. 28), is a replica of the second version.

Ewarth and the unknown author of the beautiful portrait of a gentleman in the Wallace Collection⁹ are further links in the line of Holbein's successors, most of them unknown up to now.

The same things that have been said about Holbein's painting may also be said of the drawings ascribed to him. A good many of the sketches in the Windsor Castle collection are not by Holbein's hand. Here too we are able to classify the artists: there are mere copyists, who with extraordinary manual skill imitated each line of pen or pencil; others worked in Holbein's style, a clear proof that Holbein really formed a school of artists in England. His marvellous skill in the art of drawing and painting was taken up as a model by all those who by their artistic sympathy and temperament were able to understand and follow his methods.

In my large publication, "The Drawings of Hans Holbein the Younger,"¹⁰ I gave a few characteristic examples of the difference in the manner of drawing between the mere copyists and the independent pupil or follower, considering this selection sufficient because the artistic quality of these drawings is not of great interest. The whole group of these drawings, not done by Holbein himself, is comprised in the two volumes, published by Hanfstaengl with the introduction by Richard R. Holmes.

Paul Ganz.

⁹ Cat. London, 1920, 535, p. 88, 89.

¹⁰ "The Drawings of Hans Holbein the Younger" published by Paul Ganz in 8 folio volumes. Edition d'Art et de Sciences, Fred Boissonnas, Genève.

EARLY NEW YORK SILVER TANKARDS



"CAPTAIN Giles Shelly, who came lately from Madagascar with 50 or 60 Pirates has so flushed them at New Yorke with Arabian Gold and East India goods, that they set the government at defiance." Though this reads like a bit from some fanciful tale, it is in reality the sober complaint of the Earl of Bellomont addressed to the Lords of

Trade in England when as Governor of New York in 1698 he sought to suppress smuggling and piracy. In the late seventeenth century many ships were fitted out as privateers by wealthy New York merchants with the ostensible purpose of preying upon French and Spanish commerce. However, it was found very profitable for them to carry cargoes of "strong liquors and gun powder and ball" which could be exchanged on the high seas for East India goods, the loot of the pirates who infested the coasts of Madagascar and plundered the rich treasure ships sailing from the Orient. In New York these East India goods fetched such high prices that Bellomont met with bitter opposition from the merchants who battened upon this traffic when he instituted rigorous measures for its suppression.

According to Bellomont, "this city hath been a nest of Pirates, and I already find that several of their ships have their owners and were fitted from this Port, and have Commissions to act as privateers, from the late Governor here. There is a great trade between this port and Madagascar, from whence great quantities of East India goods are brought, which are certainly purchased from Pirates. I find that this practice is set up in order that the spoils taken by the Pirates (set out from this City) may be brought in hither in merchant ships, whose owners are likewise owners and interested in the Pirate ships. . . 'Tis the most benefittiall trade that to Madagascar with the pirates that was ever heard of, and I believe there's more got that way than by turning pirates and robbing. I am told this Shelly sold rum which cost but 2 shillings per gallon at New Yorke for 50 shillings and £3 per gallon at Madagascar, and a pipe of Madera Wine which cost him £19 he sold there for £300. . . When any seizure is made here the merchants are ready to rise in rebellion, and so little have they been used to that in Colonel Fletcher's government [Bellomont's predecessor] that they look on it as a violence done them when we seize unlawful goods in their warehouses and shops."

One is tempted to go on with Bellomont's report for it smacks of adventure and "Arabian Gold" and the lure of East India traffickings. The chief justification for the present emphasis on the exploits of the pirates is Captain Giles Shelly, for Shelly's enterprize has been commemorated not alone in Bellomont's spirited report but also in the handiwork of a New York silversmith, in a tankard made by Garrett Onclebagh (now in the possession of Judge A. T. Clearwater of Kingston and lent by him to The Metropolitan Museum of Art in New York). In 1698 Captain Shelly sailed for Madagascar in his ship, the Nassau (depicted in the engraving above). Upon his return to New York, rich with plunder from the East, he was arrested on the Governor's order, accused of complicity with Captain Kidd and other reputed pirates. However, his "Arabian Gold and East India goods" seem to have weighed heavily in his favor or else his accusers had insufficient evidence, for he was soon released and lived to enjoy the fruits of his voyagings. According to tradition, this tankard was given to Shelly upon his return from Madagascar by the merchants who had financed his voyage. Appropriately enough, his ship, the Nassau, is engraved on the lid and his coat-of-arms (fig. 11) on the body of the tankard. It would not be wide of the mark to guess that some of the silver of which it was wrought may have been plundered on the high seas by the very pirates against whom Bellomont lodged his complaint.

Could we but discover their histories doubtless many other pieces of Colonial silver would prove as storied as this tankard. They may not have been directly associated with the pirates, yet it was the extensive trade, lawful and otherwise, carried on in the late seventeenth century, which piled up great fortunes and made possible the generous patronage of the local silversmiths. Tankards especially suggest cheer and good fellowship and conjure up scenes of merry-making in the homes of the hospitable Dutch burghers or banquets at the taverns. That such entertainment was often lavish is proved by the record of at least one dinner held at the City Tavern at \$80 a cover. How many stirring discussions must have gone forward, stimulated if not begun by the tankards of beer and ale—spirited debates about political issues of the day, news of the old home from travelers just arrived from Holland, accounts of voyages, of the slave trade, of rich cargoes lately come into port, rumors of pirates seeking shelter along the shores of New Jersey or Long Island or boldly venturing into the very streets of New York.



FIG. 1 TANKARD BY JACOB BOELEN (C. 1654-1729)

Collection of Mr. Francis P. Garvan



FIG. 2 TANKARD BY JACOBUS VAN DER SPIEGEL
(WORKING 1685-1705)

Collection of Mr. Frederic A. de Peyster



FIG. 3 TANKARD BY P. V. B.
(WORKING 1685-1705)

Collection of Mr. Francis P. Garvan



But apart from their general historical associations, New York tankards are full of interest because they are such splendid examples of early American craftsmanship. As a group they are the handsomest and most pretentious creations of the New York silversmiths and exhibit all the distinguishing features of this early silver made under Dutch influence. Though the English took possession of New Netherland in 1664, the bulk of the population was, until the close of the century, of Dutch descent and the English policy was so liberal that Dutch traditions and customs long prevailed. Naturally these seventeenth century silversmiths looked to Holland for inspiration and their handiwork reflects their Dutch models. It is fascinating to see how they simplified and adapted the more elaborate European designs, with what naïveté and spontaneous joy in their task they wrought, what honest and thorough craftsmanship they achieved. The simplicity and vigor which one associates with Colonial art are nowhere better represented than in early New York silver. It is massive, thick in section, well-proportioned, strong in line. If there is little of delicacy and refinement, at least there is neither weakness nor meaningless display. There is a very definite feeling for form and if at times, as in some of the designs engraved on the beakers and tankards, the drawing is crude, there is imagination and sincerity and a fundamental understanding of the demands of the material, silver.

While almost all early New York silver shows certain characteristic features, the tankards in particular form a distinct type and may readily be recognized. In shape they follow contemporary European models and are made with almost straight sides, flat tops, and heavy handles. Though an occasional early example is fairly small, the great majority are as generous in their proportions as were the potations of the time and the good cheer of the tipplers. In New England the flat-topped style prevailed in the seventeenth century but later gave place to new modes with more slender and tapering bodies and domed lids with ornamental finials. The Dutch silversmiths of New York, on the other hand, were more conservative, less responsive to the changes in European fashions and so, far into the eighteenth century, they clung to the original flat-topped model. In any group of Colonial tankards the general form and characteristic massiveness of those made in New York will proclaim their origin as loudly as do the good Dutch names of their makers—Van der Spiegel, Boelen, Hendricks, Ten Eyck, Wynkoop, Onclebagh.

Even from those early New England tankards which have flat lids, their more southern neighbors may easily be distinguished by the presence of certain characteristic ornaments. While in New England there was constraint and lack of almost any enrichment, in New York the craftsmen seem to have reveled in adding engraved or embossed decoration. Of course the source of their inspiration was Dutch design and we can imagine with what zest they studied the silver imported from Holland and such books of engraved patterns as may occasionally have found their way to America. The lids of the tankards afforded an excellent field for engraving and embossing: the accompanying illustrations show what was accomplished by the more ambitious masters. Peter Van Dyck is probably the greatest name in the rôle of New York silversmiths and he seems to have produced work as fine in quality, more in quantity, and more elaborate in execution than perhaps any other silversmith in this city. One of his handsomest pieces is the tankard, now lent by Mr. R. T. H. Halsey to The Metropolitan Museum of Art, of which the cover, richly embossed and engraved, is shown in figure 7. In another tankard by Van Dyck (lent to the Metropolitan by Mr. Francis P. Garvan) (fig. 6) the embossing has been extended to the handle, taking the characteristic shape of a mask with pendent garlands.

Benjamin Wynkoop seems to have run Van Dyck a rather close second in the quality of his work: his skill in combining typical Dutch motives in an engraved design for a tankard cover is shown in figure 9. Neither were the decorative possibilities of coins and medals overlooked, for occasionally they were inserted in the lids of tankards or affixed to the ends of the handles (figs. 1 and 4), following a European fashion. When the silversmith did not undertake schemes of decoration as ambitious as these just described, he sometimes engraved upon the lid a simple wreath enclosing a monogram (figs. 5 and 6) or, leaving the lid untouched, he concentrated his efforts upon some other part of the piece. The thumb-piece, by which the lid was raised, was almost invariably of the so-called corkscrew shape and its presence in all but one of the examples here illustrated is a fair indication of its popularity with New York silversmiths. The exception is of rather later date than the others, made by Roosevelt probably about the middle of the eighteenth century,¹ which would account for the use of the English style of scrolled and fluted thumb-piece (fig. 4).

¹ The coins inserted in the lid and affixed to the handle are French and bear the date 1745.



FIG. 4 TANKARD BY NICHOLAS ROOSEVELT
(FREEMAN, 1738-9)

Collection of Mr. Francis P. Garvan

FIG. 5 TANKARD BY PETER QUINTARD
(1699-1762)

Property of The Metropolitan Museum of Art

FIG. 6 TANKARD BY PETER VAN DYCK
(1684-1750)

Collection of Mr. Francis P. Garvan

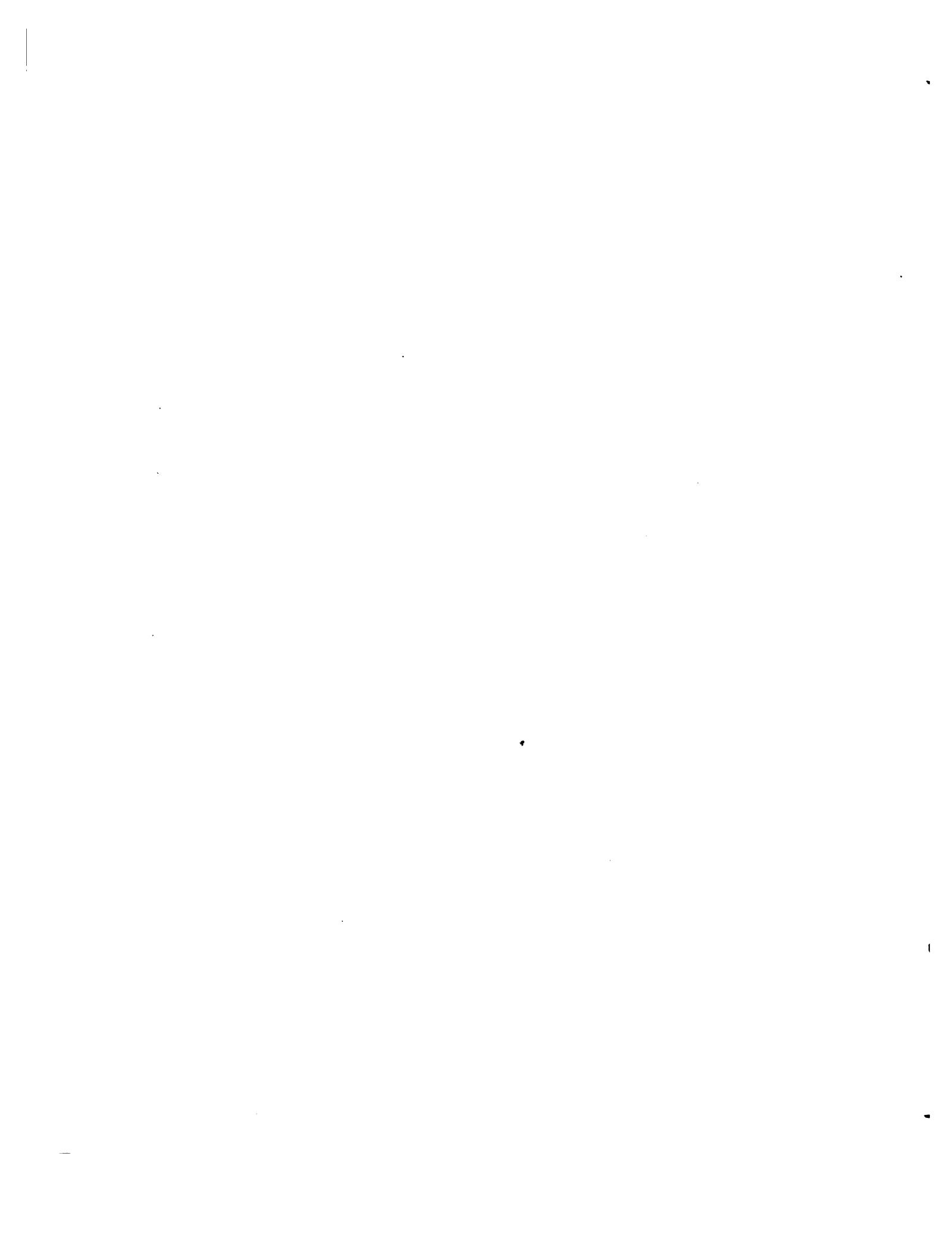




FIG. 7 LID OF TANKARD BY PETER VAN DYCK (1684-1750)

Collection of Mr. R. T. H. Halsey

FIG. 9 LID OF TANKARD BY BENJAMIN WYNKOOP

Property of The Metropolitan Museum of Art

FIG. 11 THE SHELLEY ARMS FROM THE TANKARD BY GARRETT ONCLEBAGH (FREEMAN, 1698)

Collection of Judge A. T. Cleaver

FIG. 10 TANKARD BY BENJAMIN WYNKOOP (WORKING 1698-1740)

Collection of Mr. Foster Peery

FIG. 8 TANKARD BY PETER VAN DYCK

Collection of Mr. R. T. H. Halsey

FIG. 12 TANKARD BY JACOBUS VAN DER SCHIEGEL (WORKING 1685-1705)

Collection of Mr. R. T. H. Halsey



The most elaborate style of handle ornamentation is that illustrated by the Van Dyck and P V B tankards (figs. 3 and 6) but frequently an applied strap, commonly called a rat-tail, was used, either in the simple form shown in figure 5 or in the beaded style of figure 8. Without a doubt such devices effectively strengthened the grip, a precaution not unwise in view of the weight of a full tankard and the sometimes unsteady hand that raised it. The end of the handle afforded the craftsman another opportunity to pursue his fancy. Occasionally he tipped it off with a coin or medal (fig. 4) but more frequently he added a cast ornament. The most popular was a cherub's head, the modeling of which gave no mean proof of the skill of these early American sculptor-silversmiths. An interesting variant is the man's head shown in figure 12. More intricate was the design, used in the tankard by Van Dyck (fig. 6) and in others by Wynkoop, Evaradus Bogardus, and an unknown maker whose initials are P V B (fig. 3), which combines in an ingenious manner a woman's head, clasped hands, an animal mask, and caryatids, motives probably borrowed from Dutch or German engravings of the seventeenth century.

The restrained New England silversmith was content to finish the base of his tankard with a simple moulded band to reinforce it against inevitable wear. Not so the craftsman of New Netherland. Cut-out borders of leaf-work at the base of Dutch beakers gave him his inspiration and soon such ornamental borders became very popular on New York tankards. Such cut-out bands lent themselves to a wide variety of treatment, they afforded a simple but highly effective method of decoration and gave a certain distinction and individuality to the work of their makers (figs. 1, 2, 3, 6, 10, 12).

When a wealthy citizen could boast a coat-of-arms and a silver tankard, small wonder that he combined them. This custom of marking silver with the family arms gave the silversmith an excellent opportunity to try his hand at delicate engraving. The shields are usually surrounded by flowing scrolls with pendent garlands, swags, and cornucopias of fruit and flowers which suggest at once their Dutch derivation. The illustration (figs. 2 and 11) shows a style of mantling which, curiously enough, is employed with only the slightest variation in detail in the work of Van Dyck, Wynkoop, Van der Spiegel, Onclebagh, and the maker who signed himself P V B. This recurrence of the same design teases our fancy. Was it a conventional form borrowed directly from European sources, was it exploited by

some such acknowledged master as Peter Van Dyck and copied by his followers, or was it perhaps inspired by some engraved pattern which passed from hand to hand, thumbed by the different silversmiths in turn, and used to embellish now the Wendell coat-of-arms, now the Shelly, now the de Peyster? Could we discover the explanation of its use by so many different makers, we should learn much concerning the early silversmith's methods of work. There is, of course, the possibility that one man became so proficient in engraving the arms that the work of less expert craftsmen was turned over to him for this final embellishment.

Such were the tankards of New Netherland and New York. Though beer was the drink to which they were especially devoted, the town, which in 1646 averaged one beer shop to every four houses, offered a wide variety of "strong liquors." Spanish, French, and Rhenish wine, wormwood wine, brandy, rum, gin, cider, perry, and ale were imported or were brewed here in generous quantities and were served at the numerous taverns and at all private and public entertainments and celebrations. One of the merriest tales concerns a certain wedding-feast at which the Governor who previously had been unable to secure the necessary funds for building the church of the Fort took advantage of the occasion to solicit subscriptions from the bibulously good-natured wedding-guests. When the latter, in all soberness, later repented of their generosity, they were given no opportunity to withdraw their support.

C. Louise Avery

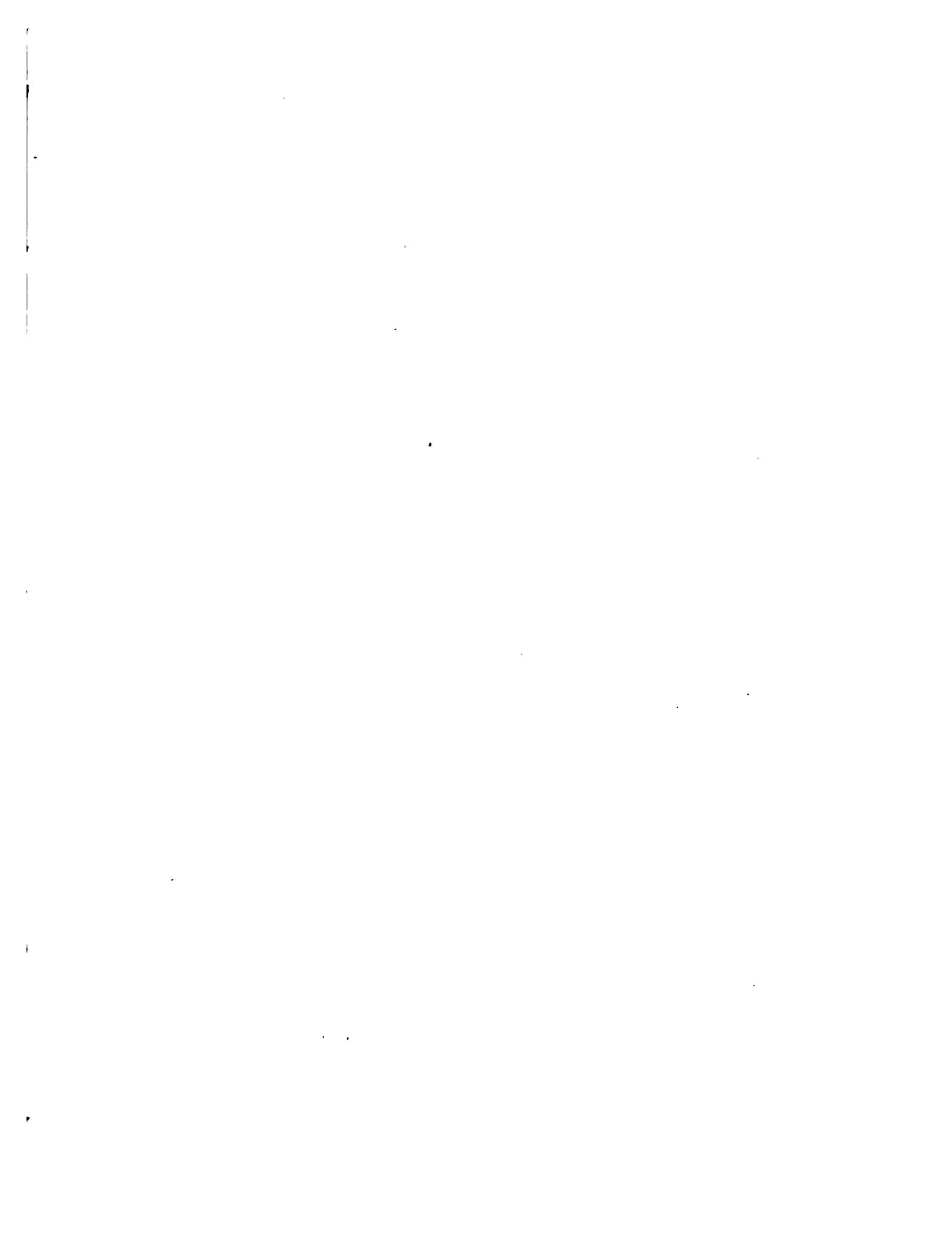




FIG. 1 POLYCHROMED STATUETTE IN WOOD
OF THE XI DYNASTY

FIG. 2 USHABTI OF THE SAITE PERIOD (663-332 B.C.)
Collection of Mr. Walter A. Roselle, New York

FIG. 3

EGYPTIAN OBJECTS IN THE COLLECTION OF MR. WALTER A. ROSELLE

THE magic element in Egyptian religion as applied to the future life played a large part in originating Egyptian art. Even under the I. and II. Dynasties, in the fourth millennium B. C., tombs are found to contain not only actual objects of daily use—jars of food and drink, cosmetics, weapons, etc.—but such model objects as jars shaped on the outside but solid within, harpoons made of *sheet* copper, and daggers of slate. That magic power which rendered serviceable to the dead man models in the round was potent too with flat reproductions drawn, painted, or sculptured on the walls of his tomb-chapel, his tomb stela, or his coffin, and extended even to written lists of offerings.

The same magic principle lies behind Egyptian portrait sculpture. The world of the dead could be conceived only in terms of current experience. So the soul was thought to need a body in the next world also; and if accident or hostility should, in spite of precautions, destroy the carefully preserved tenement of flesh, perchance the soul might recognize and utilize a replica in stone or wood. Such portrait-statues were carefully walled up in secret recesses of tombs of the Old Kingdom (III.-VI. Dynasties, about 3000-2500 B. C.). Not only the head of the family, but all whom he wished about him in the hereafter, could thus be provided for. The largest group yet known¹ includes, for example, two statuettes of the master himself, two of the master and his wife together, and smaller figures of sons, daughters, and servants sifting and grinding grain, molding and baking loaves, preparing and bottling beer, and slaughtering cattle. Besides these food-producing activities, a potter at his wheel, a metal-worker with his blowpipe, and even the dwarf errand-boy with waterskin over his shoulder are represented. Old Kingdom figures are usually, like those just described, of limestone. But in the Middle Kingdom (XI.-XII. Dynasties, centering around 2000 B. C.) wood is the commonest material. Coffins of that period, when found undisturbed in their burial-pits, are fairly submerged in model scenes and statuettes. Mehenkwetre's cache at Thebes, discovered in 1920 by the Egyptian expedition of The Metropolitan Museum of Art,² will long

¹ Haskell Oriental Museum (University of Chicago) nos. 10618-10645.
² See its *Bulletin* for December 1920, pt. 2.

remain famous for the fulness of the life hereafter thus assured to its provident possessor.

The owner of a similar Theban tomb is represented in Mr. Roselle's wooden statuette (Fig. 1).³ The Egyptian gentleman stands in the stiffest of conventional postures, erect, with both arms hanging straight at his sides and the left foot advanced. A narrow girdle about his waist supports a stiffly starched white linen kilt that reaches to his knees and is edged at the bottom with a reddish fringe. This is his only clothing, unless we include in that term the broad collar about his neck. Egyptian sculpture and painting were regularly combined as here; but the color for men was ordinarily reddish, while women, less exposed to the brilliant sunshine out-of-doors, were represented as pale yellow. This male statuette, however, is painted a deep yellow. The only other use of that color for males with which the writer is familiar is on some wooden boatmen of the XI. Dynasty from Deir el-Bahri.⁴ These suggest the same date for Mr. Roselle's figure. The face is mild and youthful, without that bitterness or disillusionment revealed so often in XII. Dynasty portraiture. The arms are made independently and doweled on as usual, though the paint and stucco surfacing well conceals the junctions. Most extraordinary is the application of leaf gold overlay on the black wig and on the broad collar. The closed hands are pierced, but any equipment they may once have held is absent. Nor is the base inscribed to tell its owner's power and wealth.

³ Parallel with replacement-bodies in the dress of life, figures in mummy form, often resting in model coffins, now began to occur. These seem to have been meant as magic substitutes to relieve the actual mummy of work which he had been expected to perform in the realm of the dead. For the Egyptians, who had long been an agricultural people, often thought of the hereafter as a great field, cultivated by the dead, wherein the grain grew seven cubits (twelve feet) high, with ears two cubits long. While simple peasants might delight in such a paradise, the great lords and ladies of the Middle Kingdom felt no desire to participate. So the priests devised a charm, often inscribed on these so-called *ushebtis*,⁵ which reads:

³ Acquired during the season 1912-13 from an English Egyptologist who stated that it had been excavated at or near Thebes. Height 11½ inches.

⁴ Haskell Oriental Museum (University of Chicago) nos. 8443-8447.

⁵ The following introduction to *ushebtis* is adapted from the writer's forthcoming *Handbook of the Egyptian collection of the Art Institute of Chicago*.

⁶ Incorporated into the Book of the Dead as Chapter 6 (=Chapter 151).

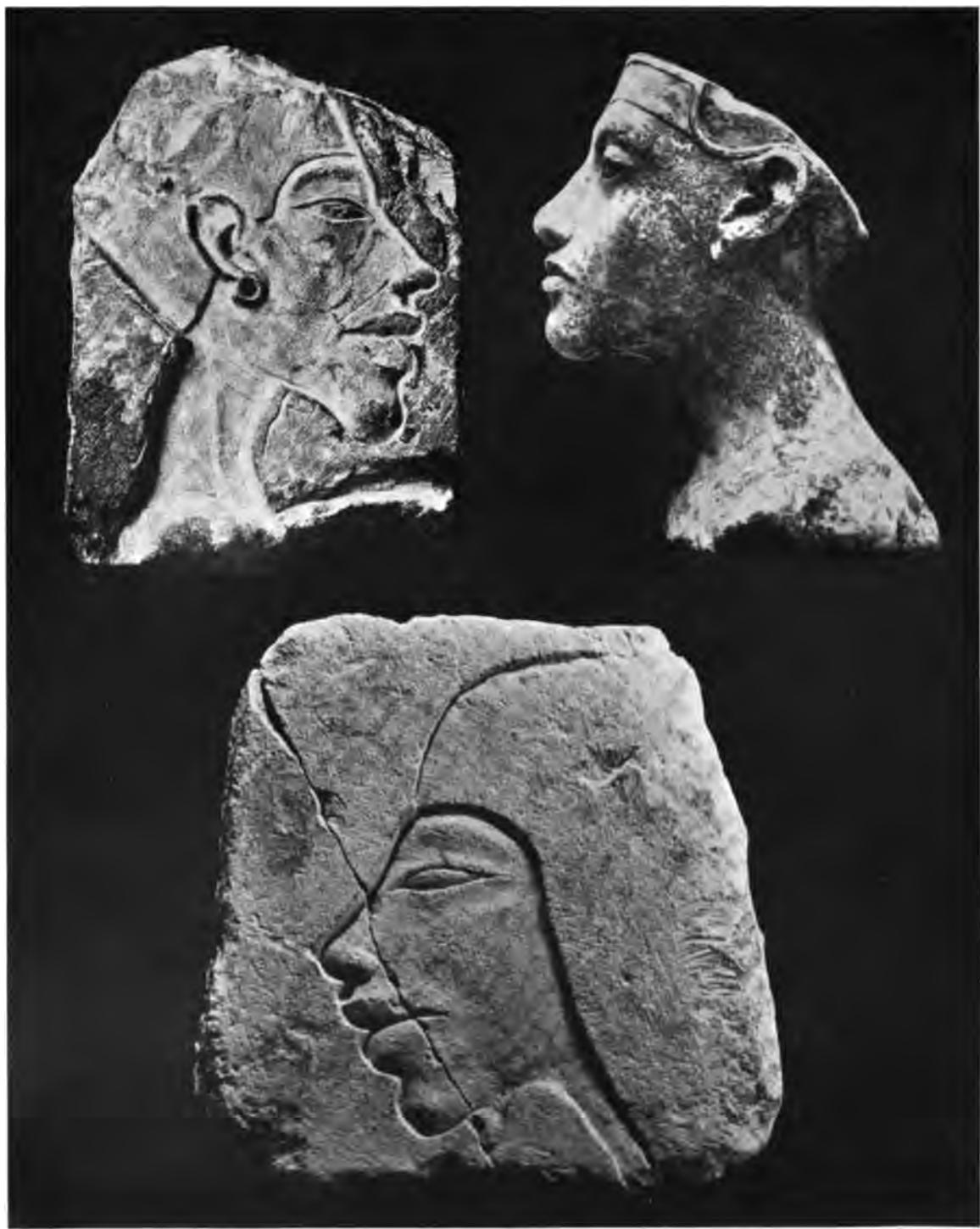


FIG. 5
HEAD OF IKHNATON
Berlin

FIG. 3
SCULPTOR'S STUDY HEAD OF IKHNATON
IN LIMESTONE
Collection of Mr. Walter A. Roselle, New York

FIG. 4
HEAD OF IKHNATON
Berlin

O thou ushebti, if Osiris⁷ X (name of deceased) is assigned to do any work that is done in the other world—now evil is smitten for him there—as a man to his duties, to cultivate the fields, to irrigate the banks, to transport sand of the East and of the West, “Lo, here am I” shalt thou say. Though the earliest ushebtis had been in complete mummy form, it was soon realized that work required free hands and arms. So these began to be shown more or less disengaged from the wrappings. In the XVIII. Dynasty separate model tools were often provided for ushebtis; but the normal type represents the equipment in relief or painted on the figure.

Mr. Roselle's ushebti (Fig. 2)⁸ is a particularly well wrought specimen of the style with pedestal and plinth characteristic of the Saite period or Restoration (XXVI.-XXX. Dynasty, 663-332 B. C.). By that time the quantity of such figures provided for a single ordinary individual might run as high as one for every day of the year, sometimes with overseers also, one for every ten, making a total of nearly four hundred to a burial. This expanded demand was reflected in factory methods of production, molding being frequently substituted for hand modeling. The material now regularly used was a sort of fayence, a sand and soda frit thinly glazed. The color was most commonly green, but this easily fades to the brown seen on our figure. Its details are in such delicately detailed relief that careful hand work is evident. Ushebtis of this period are always, as here, miniature figures of the mummied Osiris, with whom it had long been customary to identify the dead. But, though they wear the long, plaited beard of the god, they are duly equipped with field implements. The right hand holds a wooden hoe and also a cord by which a small sack for seed is suspended over the left shoulder. In the left hand is a late type of pick with metal blade. The lines of the body are especially pleasing in profile.

The last piece to be noticed (Fig. 3) is a sculptor's study of the head of King Ikhnaton, that strange iconoclast who initiated a solar monotheism in the fourteenth century before Christ.⁹ It was found in 1892 at Tell el-Amarna, Ikhnaton's capital, about 160 miles above Cairo. Professor Petrie,¹⁰ who was investigating the site that year, says: “At the beginning of January I had the pleasure of being joined

⁷ Osiris was the god who ruled the dead. These were assimilated to him in such wise that it became customary to speak of any deceased person as Osiris so-and-so.

⁸ This object was loaned to and exhibited by The Metropolitan Museum of Art in 1915. See its *Bulletin*, vol. 10, p. 155. Provenience unknown. Height 6½ inches.

⁹ Size 4½ x 4 inches.

¹⁰ In his *Tell el Amarna*, p. 1.

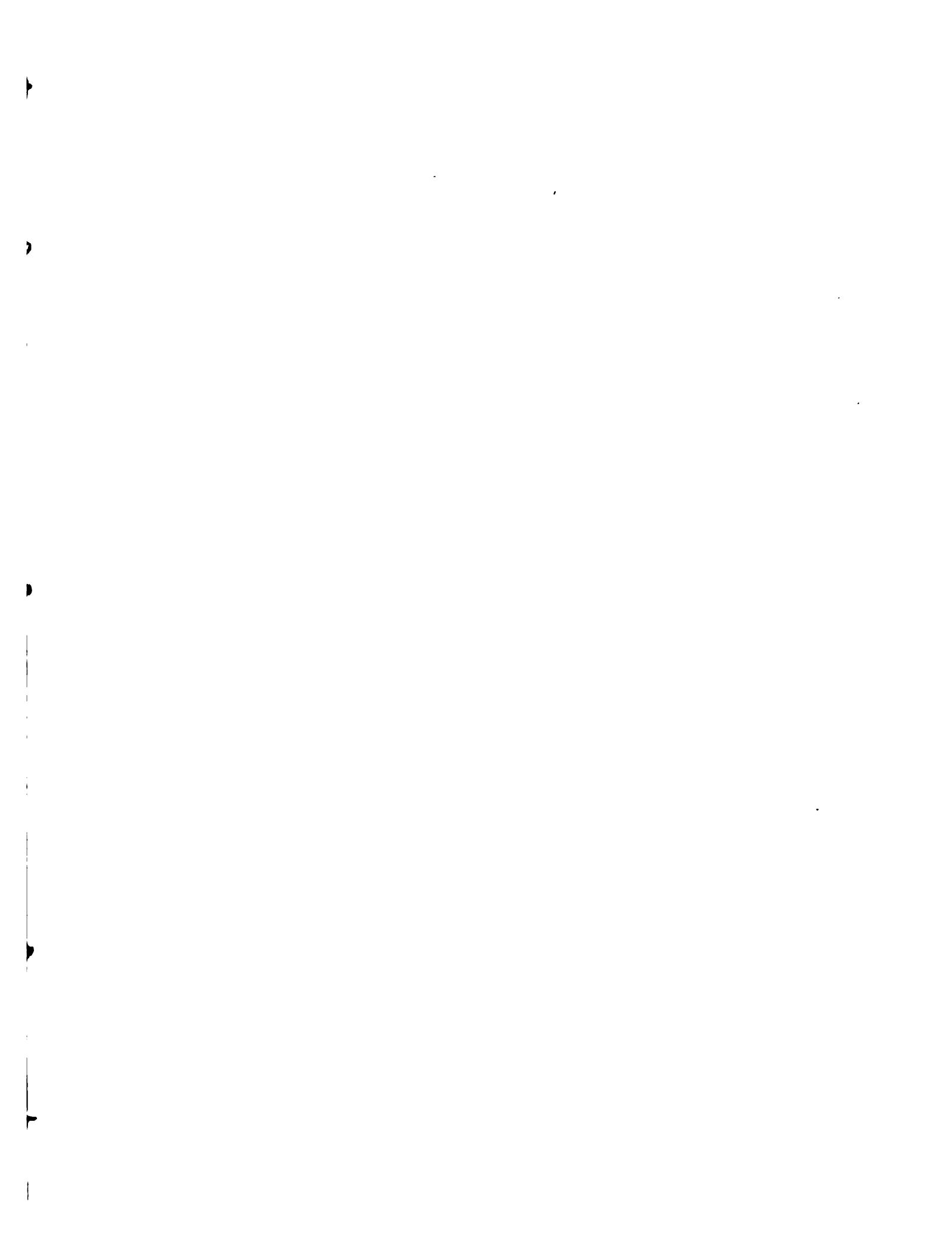
by Mr. Howard Carter, who undertook to excavate certain parts of the town on behalf of Lord Amherst of Hackney." The latter treasured Mr. Carter's finds until his death. When his private collection was dispersed in 1921, this head came into Mr. Roselle's possession.

Ikhnaton stands for the triumph of a new tendency in art as in religion.¹¹ Straight lines and conventional postures are dissolved into flowing curves. Released from the traditions that would have hemmed them in at Thebes, the abandoned capital, Ikhnaton's sculptors set up their studios at Tell el-Amarna and reveled in the play of line. Our relief *en creux* shows the bold, vigorous sweep of a master's strokes. The crown of the head, dressed in a covered wig, is barely suggested. Attention is concentrated on the face. The head is thrust forward as usual. Only the eye, shown in front view, reflects the old Egyptian custom of combining different viewpoints so as to represent things as they are *known* to be instead of in perspective as they *seem*. Though not identified by an inscription, Ikhnaton's characteristics are unmistakable. The retreating forehead, thick lips, and pointed chin are here accompanied by an upward tilted nose and wide mouth. While the features are much more attractively rendered in a famous Berlin head in the round¹² (Fig. 4), the known relief portraits as a whole are less flattering. The limit of apparent caricature is perhaps reached in such a face as Berlin 14512 (Fig. 5); yet it is scarcely likely that artists under the king's immediate patronage would venture really to mock their lord. Such peculiar facial and bodily traits as they portray are surely the outward evidences of the diseased body that enshrined a great soul.

J. George Allen

¹¹ The religious aspect is best brought out in Breasted, *Development of religion and thought in ancient Egypt*, Lecture IX. Schäfer has recently treated the art in *Zeitschrift für ägyptische Sprachen*, vol. 55, p. 1-43.

¹² No. 20496.





AGOSTINO DI DUCCIO: MADONNA
Collection of Mr. J. P. Morgan, New York

A MADONNA RELIEF BY AGOSTINO DI DUCCIO IN THE J. PIERPONT MORGAN COLLECTION

TO the already long list of works which in the last century have been restituted to Agostino d'Antonio Duccio—through an error of Vasari he has passed as a brother of Luca della Robbia—can be added the relief here reproduced, forming part of the J. Pierpont Morgan Collection in New York. It represents the Virgin and Child seated in a niche and worked in low relief. The Virgin is shown to below the knees, facing three quarters to the right and holding on her lap the naked Infant Jesus, who is giving the benediction with His right hand while holding a bird in His left. His hair is parted in the middle and arranged in small waves over His temples and ears in about the same way as that of the Virgin, but while the Infant shows a round smiling face, opening His mouth as if about to speak, the expression of the Virgin is mild and thoughtful as if lost in some deep and sad vision. The garments which she wears seem of an almost airy quality and their folds are arranged in the light serpentine way characteristic of Duccio's work. The way of arranging folds in a similar manner was already used by Donatello, but Duccio in taking it over developed it to perfection and gave to it a character of his own, stimulated in his inclination by the example of Leo Battista Alberti with whom he worked in Rimini and who also showed a predilection for serpentine folds. The architectural background against which the Virgin is seated is composed of a niche with pilasters decorated in the Renaissance style, and of a garland of leaves suspended in the upper part, behind the head of the Virgin.

Every detail in this figure beginning with the type of the Virgin, the way in which the draperies and the relief itself are treated, the type of the Infant, His smile and facial expression, can be traced back in authentical and signed works by Duccio; for example, in the figures from the façade of San Bernardino in Siena. When we compare it with smaller works by Duccio found in museums and private collections we find most analogies with two reliefs representing the Virgin and Child surrounded by angels, one in the Museo dell' Opera in Florence, the other called "La Madone d'Auvillers" in the Louvre.¹ The Virgin here reproduced shows the same type as the Louvre Virgin. It is the same elongated face, the same nose with widened

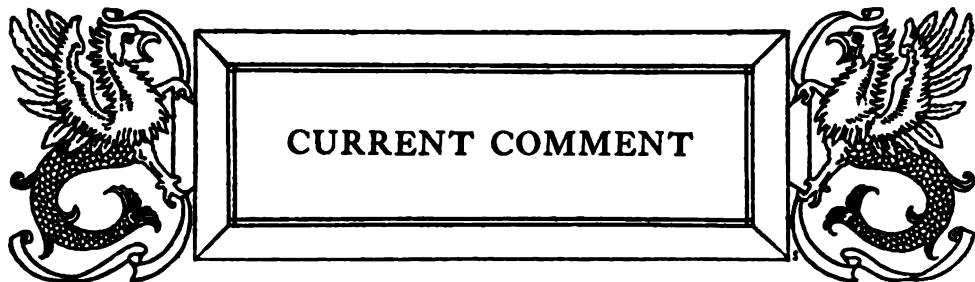
¹ Both are reproduced in "Monuments et Mémoires Fondation Piot," 1903, p. 98 and pl. X in an article by André Michel.

nostrils, the same finely shaped closed mouth, the same heavy, half closed eyelids. The type of the Infant also shows analogies with the Infant from the Louvre and these analogies are accentuated when we compare it with the Infant from the relief in the Opera dell' Duomo and with some of the cherubs' heads from the façade of San Bernardino in Perugia.² The background against which the Virgin is represented cannot be found identically reproduced in any of Duccio's reliefs. The Madonna relief in Berlin is equally represented seated in a niche, but the niche is differently decorated and there is no garland,³ which, on the other hand, can be seen in the Auvillers Madone in the Louvre. There, however, the garland is not suspended behind the head of the Virgin as in our relief, but it is seen below, held by two angels on either side of the Virgin. The right hand of the Virgin also shows differences from the usual way in which he generally modelled them. The one in our relief is narrow and long, without any appreciable difference in width from the wrist to the end of the fingers, while in his other reliefs the hand considerably widens toward the center. However, no doubt seems possible that the relief has been executed by Duccio who was perhaps assisted in some of its minor parts by a pupil. The type of the Virgin and the way in which her head and garments are treated is eminently his. The way also in which two lines are represented in the front of the neck of the Virgin and one under her chin is most characteristic of Duccio's workmanship and can among others be seen in the Louvre Madonna and in the one from the Duomo dell' Opera in Florence.

As for the date of the relief, it was probably executed about the same time as the Madonnas in the Louvre and in Florence just mentioned. Both were made between 1465 and 1470, later than the reliefs in the Church of San Bernardino in Perugia, which were finished in 1461. We have seen that the relief in the Morgan Collection bears most analogies with these works and its execution may therefore be placed about 1470. Its provenance is not known, which is regrettable, as it would probably throw more light on its history.

Stella Rubinstein

² See reproduction in "Histoire de l'Art d'André Michel," vol. IV, p. 96, fig. 69 and Bode, "Denkmäler der Renaissance Skulptur Toscana's," pl. 417.
³ Reproduced in Bode, "Denkmäler der Renaissance Skulptur Toscana's," pl. 4202.



EXHIBITIONS

AMERICAN PORTRAITS, EARLY

The final group of early American portraits shown at the Union League Club in March included a very fine Jouett and the best J. R. Lambdin we have ever chanced to see, a likeness of "Chief Justice Marshall" painted from life in Washington in 1833. A curious and intriguing addition to the collection was the portrait group of the artist "Krimmel and His Family" painted by himself, about 1820 in Germantown. John Lewis Krimmel had come to this country from Germany about ten years previously and it is evident from this work that he found his inspiration in the religious primitives of his native land. The example by John Neagle, "Thomas W. Dyott," was almost the equal of his famous "Gilbert Stuart." There was also a quaint likeness of John Smibert, the Colonial portrait painter, by his contemporary, Peter Pelham, whose works are rarely seen. Another rare painter, John Johnston of Boston, was represented by a portrait of "John Peck," a New England shipbuilder. Mr. Thomas B. Clarke, the former chairman of the art committee of the Union League, who assembled these exhibitions of portraits shown this winter, deserves the thanks of all for this very notable service to American art. It has enabled many students and lovers of pictures to enlarge in no inconsiderable degree their knowledge of the best of our early artists—the portrait painters.

NEW ART BOOKS

LES ACCROISSEMENTS DES MUSÉES NATIONAUX FRANÇAIS. Le Musée du Louvre depuis 1914—Dons, legs, et acquisitions—Préface de Louis Barthou de l'Académie Française—Publié par Demotte, Paris 27 rue de Berri—3 volumes in folio.

The monumental work published by Mr. Demotte embraces the acquisitions, donations and bequests of the Louvre Museum from 1914 to 1921. It is published in three large folio volumes and the objects are presented to the public in 150 beautiful and most artistically reproduced plates. Never in the history of the Louvre has a work like this been undertaken and never has the public

had the occasion to feel so grateful toward a generous and intelligent individual by whose initiative people all over the world can admire the treasures accumulated in the Louvre in the last eight years. Not fully satisfied with just the reproductions of the objects on beautifully prepared plates, Mr. Demotte has asked the best authorities on the various subjects to prepare a scholarly short article on each individual piece and in it is told its history, provenance and its artistic and archaeological importance.

The first volume, published in 1919, shows, reproduced in 44 plates, sculptures and paintings of various countries and periods. There are some Egyptian Sculptures with notices by Georges Bénédite; some Greek, Roman and Asia Minor described by Etienne Michon; French and Italian of the Gothic and Renaissance Periods with descriptions by Paul Vitry and André Michel. As for paintings—there are Italian, Flemish, and Dutch paintings from the 15th to the 17th Century with notices by Louis Demonts, French paintings described by Jamot, Guiffrey and Brière and Japanese by Gaston Migeon.

The second volume with 56 plates was published in 1920 and forms a continuation to the first. It deals with drawings, illuminated manuscripts and "objets d'art." Of foreign drawings there is only one by Holbein and one by Francesco Guardi, all the others being French by Claude Gelée, Prudhon, Ingres, Delacroix, Chassériau and Degas with descriptions by Demonts, Brière, Guiffrey, Jamot and Léonce Bénédite. The fourteen Persian miniatures in 10 plates have been described by Migeon and as for the "objets d'art," comprising reliefs, statuettes, vases, ivories, enamels, bronzes, furniture, tapestries, etc., they also have been described by specialists on each subject, such as Edmond Pottier for Greek objects, Gaston Migeon for Oriental ones, Marquet de Vasselot for enamels, Carle Dreyfus for bronzes, and so on.

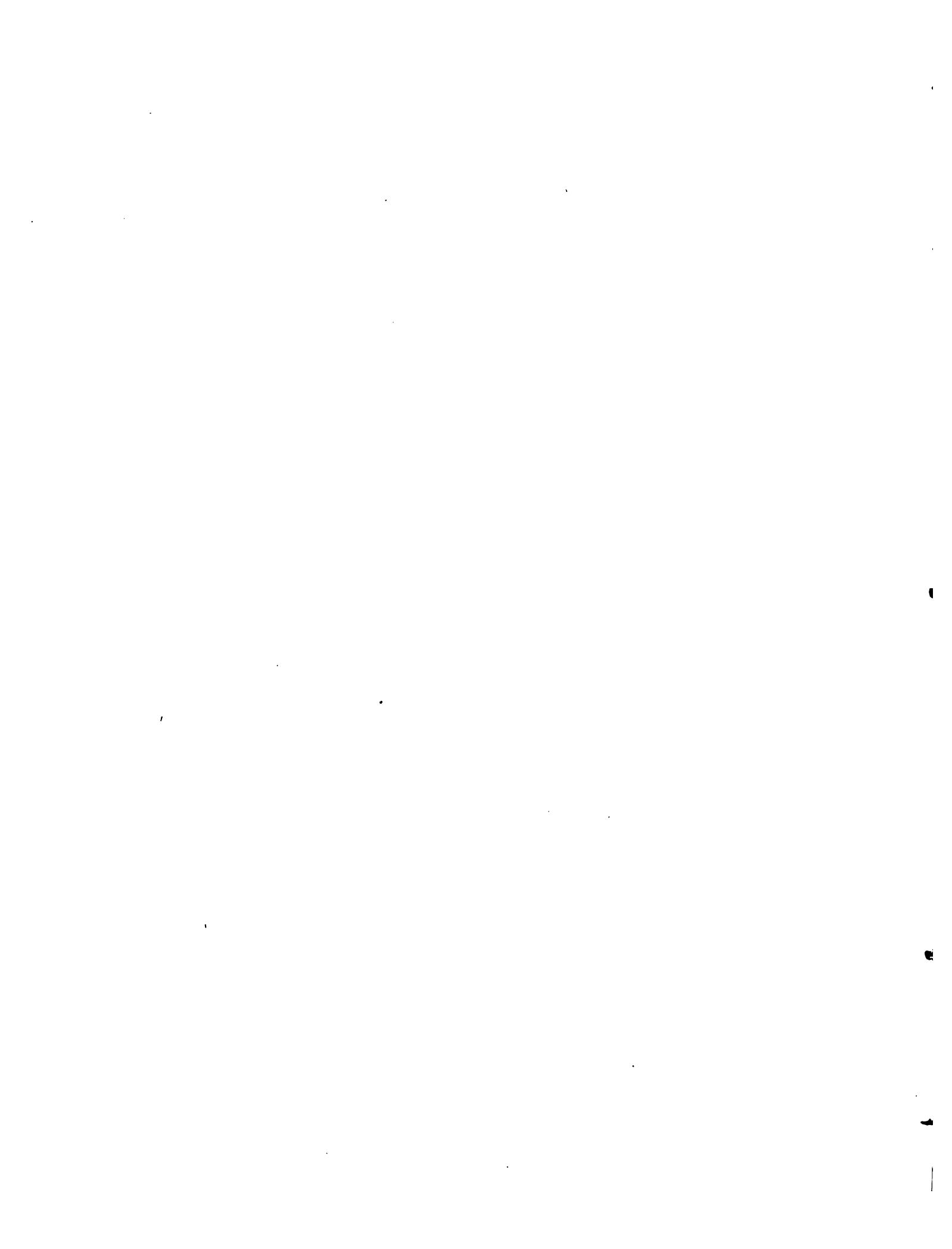
The third volume illustrated with 50 plates deals with the acquisitions and donations to the Louvre in 1920 and embraces sculptures as well as paintings, drawings and "objets d'art" of various periods and countries. They are arranged and described in the same way as the first two volumes.

The publication of the three volumes just described was undertaken by Mr. Demotte at a time when France was passing through one of the greatest crises in the history. It was an undertaking of the greatest difficulty but Mr. Demotte was not discouraged, and the result of his effort surpasses all expectations. The work is beautifully edited, the plates are of the most perfect finish and the descriptions scholarly prepared. To terminate our notice we are going to quote a short extract from Mr. Barthou's preface to the work with which he finishes his eulogistic pages and which translated into English reads: "Mr. Demotte has overcome all the material difficulties which seemed insurmountable. He has created a work unique of its kind which satisfies the eye as well as the mind. The friends of the Louvre and of Art will be grateful to him for having shown, in publishing this work, that, in the same way as France and worthy of her, Art and the Louvre have persevered and vanquished all obstacles during the turmoil through which they and their country have passed."



JAMES R. LAMEDIN: JOHN MARSHALL
Exhibition of Early American Portraits, Union League Club, New York

JOHN NEAGLE: THOMAS W. DYOTT



A HISTORY OF EUROPEAN AND AMERICAN SCULPTURE. By Chandler R. Post.
Octavo. Illustrated. The Harvard University Press. 1921.

An admirable history of European and American sculpture from the earliest times to the present day presented in attractive form for the general reader. Professor Post's arrangement of the various periods and schools results in a consecutive treatment that illustrates the development of taste and style in sculpture. His appraisal of the work of contemporary craftsmen is well balanced; his opinion of the "masters" of the past in proportion to their real merits. The volumes include estimates of little-known phases such as the Baroque and Rococo. The plates are well selected and mostly reproduced in full-page size. They would have served their purpose better if they had been printed on a fine coated paper rather than on the dull-finished stock used for the text. However, the work is extremely welcome and the books handsomely made. It is a pleasure to recommend them to anyone interested in sculpture as a fine art.

ART AND RELIGION. By Van Ogden Vogt. Illustrated. Octavo. Yale University Press. New Haven. 1921.

The author of this suggestive book is to be thanked for a consistent and timely treatise upon a subject that has been too long neglected by both the clergy and the laity. Fortunately, from present indications the separation of art and religion which came about through mutual misunderstanding is not to end in divorce. Both parties are dependent on one another and only in the closest communion may be said to really fulfil their destinies—certainly divorce would menace the future of each. A number of edifices in this country, old and new, are illustrated to show the artistic development of native Church architecture. Another should be mentioned; a Church notable for a soaring spire of unusual grace and beauty in the old Long Island whaling port of Sag Harbor. Sculptors, painters, architects, clergymen and priests should own this volume and exhaust its very intelligent and convincing arguments. It is full of food for serious thought and an inspiration to those who took for a revival of the ancient glory of religion and art.

HISTORIE DE L'ART. Depuis les premiers temps chrétiens jusqu'à nos jours—
Ouvrage publié sous la Direction de M. André Michel—Librairie Armand Colin, Paris.

After seven years of interruption comes the first part of the sixth volume of the well known "Histoire de l'Art" published under the direction of the eminent French art historian, M. André Michel. It is one of the most comprehensive and scholarly works dealing with the history of art in its various developments from the fall of the Roman Empire until our days. M. André Michel, who himself has written some of the best chapters in this work, has chosen, among his countrymen, the best authorities for each particular subject. The volumes, of which each is divided into two parts, and of which the first was published in 1905, are well and intelligently illustrated; each chapter closes with a good bibliography on the subject, and though some of the chapters are weaker than

others, the work as a whole is the best thing of its kind and covers in a general way, most of the problems concerning the history and evolution of art in Europe.

The first part of the sixth volume just published deals with Art in the seventeenth century in Italy, France, Flanders and Spain.

HISTORIC HOUSES OF SOUTH CAROLINA. By Harriette Kershaw Leiding. Illustrated. Octavo. J. B. Lippincott Co. 1921.

The best of the old houses in South Carolina outside of Charleston are illustrated and described briefly in this volume by Mrs. Leiding. Many fine examples of Colonial and pre-Revolutionary architecture are presented for comparison with later types and one discerns in them the influences that have in a measure determined the development of building in the South. Homes like "Hampton" on South Santee, built in 1730; "Hillcrest" in Saint Mark's Parish, dating before the Revolution; the Gibbes house on Charleston Neck and "Drayton Hall" on the Ashley River, built in 1740, are not excelled by many of those built today.

PHILADELPHIA SILVERSMITHS. 1682-1850. By Maurice Brix. Privately printed by the author. 1920.

An exhaustive check list of some fourteen hundred silversmiths and allied craftsmen who worked in Philadelphia prior to 1850, including an appendix containing the names of others working in Pennsylvania, Maryland, Delaware and Virginia which are unmentioned in existing works on the American silversmiths. Some two hundred and sixty of those working in Philadelphia flourished prior to 1800 and emphasize the importance of that city as a centre of production in Colonial days. The book is an invaluable one for all who are interested in the subject and promises an important work in the History of Philadelphia Silversmiths which the author has now in preparation. It is to be hoped that Mr. Brix in that volume will arrange the text so as to treat the craftsmen chronologically. The present volume is handsomely printed on good paper and is a commendable piece of bookmaking.

THE DEVELOPMENT OF EMBROIDERY IN AMERICA. By Candace Wheeler. Illustrated. Octavo. Harper & Brothers. New York. 1921.

The growth of the art of the needle in this country is traced in this well illustrated volume from the work of the native Indians through Colonial times to the present day. Reproductions of the moccasins and pipe-bags of Sioux Indians, quilted coverlets, samplers of the seventeenth, eighteenth and early nineteenth centuries, Moravian embroidery, embroidered "pictures," fire screens, etc., and modern American tapestries add interest to the text. It is an attractive, interesting and popular presentation of a theme of perennial interest to women and to some men, as well. For a concise treatment of the subject it may be recommended to the needle-worker, the collector and the student of this fascinating form of art.

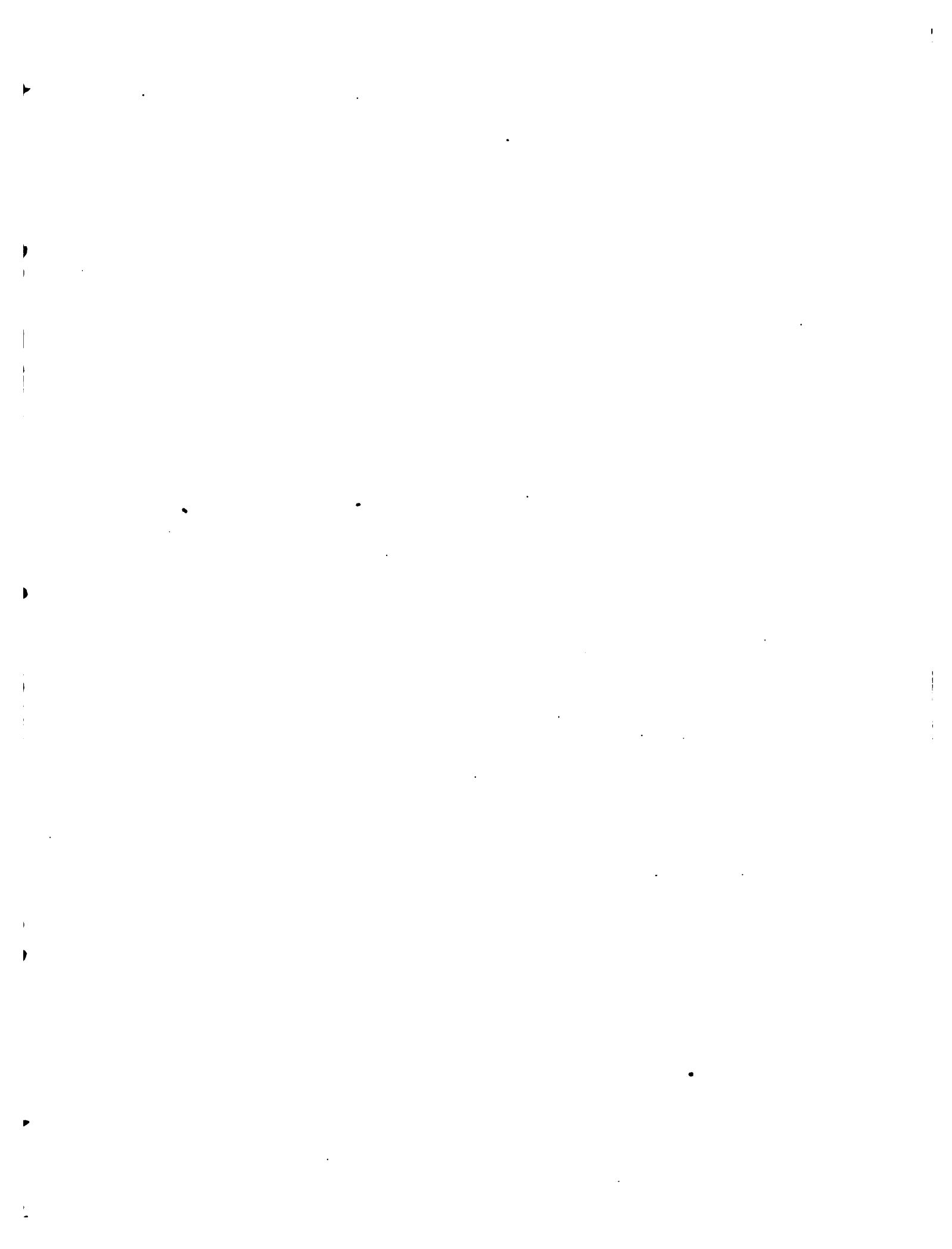




FIG. 2 MADONNA. LIMESTONE
School of Burgundy
Middle of the fourteenth century



FIG. 1 ANGEL'S HEAD. LIMESTONE. FRENCH
End of the thirteenth century
FIG. 3 MADONNA'S HEAD. LIMESTONE. FRENCH
Second half of the fifteenth century

The Museum of Fine Arts, Boston, Mass.

ART IN AMERICA AND ELSEWHERE
AN ILLUSTRATED BI-MONTHLY MAGAZINE
VOLUME X . NUMBER V . AUGUST 1922



NOTES ON GOTHIC SCULPTURE IN THE BOSTON
MUSEUM OF FINE ARTS



MONGST the photographs which some of my American friends have been kind enough to send me I find that those reproducing the sculptures belonging to the Boston Museum of Fine Arts form such an interesting nucleus that I should like to acquaint the readers of "Art in America" with the ideas they have suggested to me. It should however be remembered that I do not know any of these works in the original, but the photographs are sufficiently clear for me to offer my attributions with confidence, although these attributions frequently differ from those ascribed to the works at Boston.

The only piece of the thirteenth century is a stone head (fig. 1), obviously an angel's as an abundance of these formed part of the rich ornamentation of most of the portals of the medieval cathedrals. The finest examples of similar works are those of about 1300 from the Abbey of Poissy now divided between the Louvre and the Musée de Cluny and with which the head at Boston may very well be compared. Such an examination however would lead us to believe that this work

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is somewhat older for the treatment is more sober, the spirit more severe and details, such as the prominence of the mouth, remind us rather of the figures of the portal of the Last Judgment of the Reims Cathedral. The elements on which our opinion should be based are too few for us to come to a more definite conclusion.

The same museum also possesses a very beautiful and important stone statue of the Madonna who is depicted standing and carrying on her left arm the Child Jesus who holds a flower (fig. 2).

The characteristic curve of the general line leaves no doubt that it is a work of the fourteenth century, besides which the type is not a rare one. It is true that souvenirs of the style of the previous century are still very evident in this work of art; they are specially obvious in the shape and size of the mouth and the refined execution of the features in general, which recall to us all the well known examples we find at Reims or the Vierge dorée of Amiens. These elements however persisted for a long time and the proportions of the Boston statue are very different. The piece with which our Madonna may be best compared is the statue of the Virgin carrying Christ who holds an open book, in the Musée Cluny of Paris (no number, Legs Tinibal Issi) in which we not only find the same broad form but also an identical treatment of the draping and details of the upper part of the dress and the belt. The Madonna of Paris has been given a crown which is absent at Boston, while this latter wears a mantle hanging open and not draped around the figure as in the statue of the Cluny Museum. In the absence of the crown the Madonna of the Fine Arts Museum betrays its connection with older types while the second detail is altogether rather an unusual feature.

The breadth already mentioned—more obvious in the figure at Boston than in the one in Paris—suggests Burgundy where this characteristic becomes exaggerated in plastic products of a later generation. Again the features of the Virgin and the treatment of the hair bear a strong resemblance to a charming Burgundian work, I mean the head of Dorothy of Poitiers in the Museum of Macon, which originally graced her tomb. This "chanoinesse" died in 1382 and her funereal monument was consequently made about that time. On account of some technical differences in the execution of the features, especially the shape of the eyes, we may place the fine Madonna at Boston at a somewhat earlier date. It is not however contemporary with the group of exquisite Madonnas made towards the beginning at the century and of which the most beautiful specimen will be found

in the Louvre, but must be considered as descending from them and made probably about 1350.

Under a very handsome stone head—no doubt of a Madonna—in the Fine Arts Museum (fig. 3) I find an attribution to the thirteenth century but I am of opinion that it was made in a much later period.

The group to which it belongs is determined by the shape of the face, the particularly high, broad and uncovered forehead and the pointed chin, giving it an almost triangular form, the sharply designed individual features, the prominence of the eyes and the finely shaped mouth and chin. This type, which I believe originated in Flanders where it was really created by the early fifteenth century school of painting and where the sculptors adapted it to their art with only slight variations, found many adherents in France. Among the most important French products of this style may be quoted the funeral portrait of Catherine d'Alençon who died in 1462, the supposed effigy of Joan of Arc, which unfortunately really seems to be one of St. Maurice, in the Museum of Orleans and the delicious and justifiably famous head of St. Fortunade in her church (Corrèze). Besides these remarkably fine works, a great number of very ordinary ones belong to this same school of which the head at Boston may be looked upon as a very handsome and characteristic specimen.

On the back of the photographs of three alabaster statuettes representing the apostles Simon (fig. 4), John (fig. 5) and probably Amandus¹ (fig. 6) I read "French Gothic"; a glance however convinces me that on account of the pathos, the detailed realism of the features and the draping of these figures, they cannot be anything but German. Studying them in a more detailed manner we find in these three interesting statues characteristics which enable us to come to a much more precise attribution. It is not difficult to discover particular analogies with products of Bavarian plastic art and in looking through the works of the most important sculptors of this region a pause must be made at those of the so-called Master of Blutenberg.

This anonymous artist by whom we find at Blutenberg near Munich the painted wooden figures of the Madonna and the Apostles is supposed to be of Swabian origin, probably from the region of the Bodensee, the source from the early Middle Ages onwards of many a new artistic inspiration.² The figures at Blutenberg can be dated

¹ Although St. Cyriacus has the same emblems, a chain and a dragon, I think St. Amandus, as the apostle of Belgium, is more likely to have been depicted with the two other saints of this little group.

² E. F. Burger. *Meisterwerke der Plastik Bayerns*, I, Munich, 1914, introduction.

within a few years. It is well known that the art loving Duke Sigismund had the chapel in the monastery there built in 1488; in 1491 the altar was founded and in 1497 the windows were ordered so the group of sculptures must consequently have been made between 1491 and 1497.

Whether or not we can attribute the three figures at Boston to the master himself is a very delicate question but personally I am inclined to do so. There are obvious differences between the statues at Blutenberg and those at Boston but these on the whole may be explained by the fact that the former are polychrome wood carvings and the latter executed in alabaster. Even in the group at Blutenberg the separate figures show a good deal of diversity, besides which, in admitting that the statuettes at Boston are by this master, they must be the products of another and certainly earlier stage in the artist's career. The most typical similarities will be observed in the treatment of the features formed by markedly developed facial muscles and the never failing lines at the sides of the mouth. Other corresponding points which also strike us are the form of the hands, the taste for symmetry so obvious in the curls of the beards, and the curiously high forehead of St. Simon at Boston on to which the hair falls and which will be found to be identical in the figure of St. Philip at Blutenberg (fig. 7). The execution of the drapery of the alabaster figure of St. John in Boston—who by the way bears a strong resemblance to the image of the same apostle in Bavaria—betrays the wood sculptor while the broad folds of the St. James at Blutenberg suggests the effect of stone carving and shows a particular similarity with the St. Amandus at Boston. With the exception of the figure of St. Andrew in the National Museum at Munich (No. 570) where it is, with excellent reason, attributed to the master's own hand, these statuettes at Boston approach more closely the artist's style than the recognized products of his school.³

All these considerations make me inclined to admit that these three figures are by the hand of the great anonymous artist in whose work Professor Dehio discovers the first elements of the Renaissance penetrating into German plastic art.⁴



³ Burger, op. cit.

⁴ G. Dehio, Gesch. d. Deutsche Kunst., II Berlin Leipzig., 1921, p. 259.



FIG. 4 ST. SIMON

By the Blutensack Master.

FIG. 5 ST. JOHN

By the Blutensack Master. End of the fifteenth century. Figs. 4, 5 and 6, of Alabaster, at the Museum of Fine Arts, Boston, Mass.

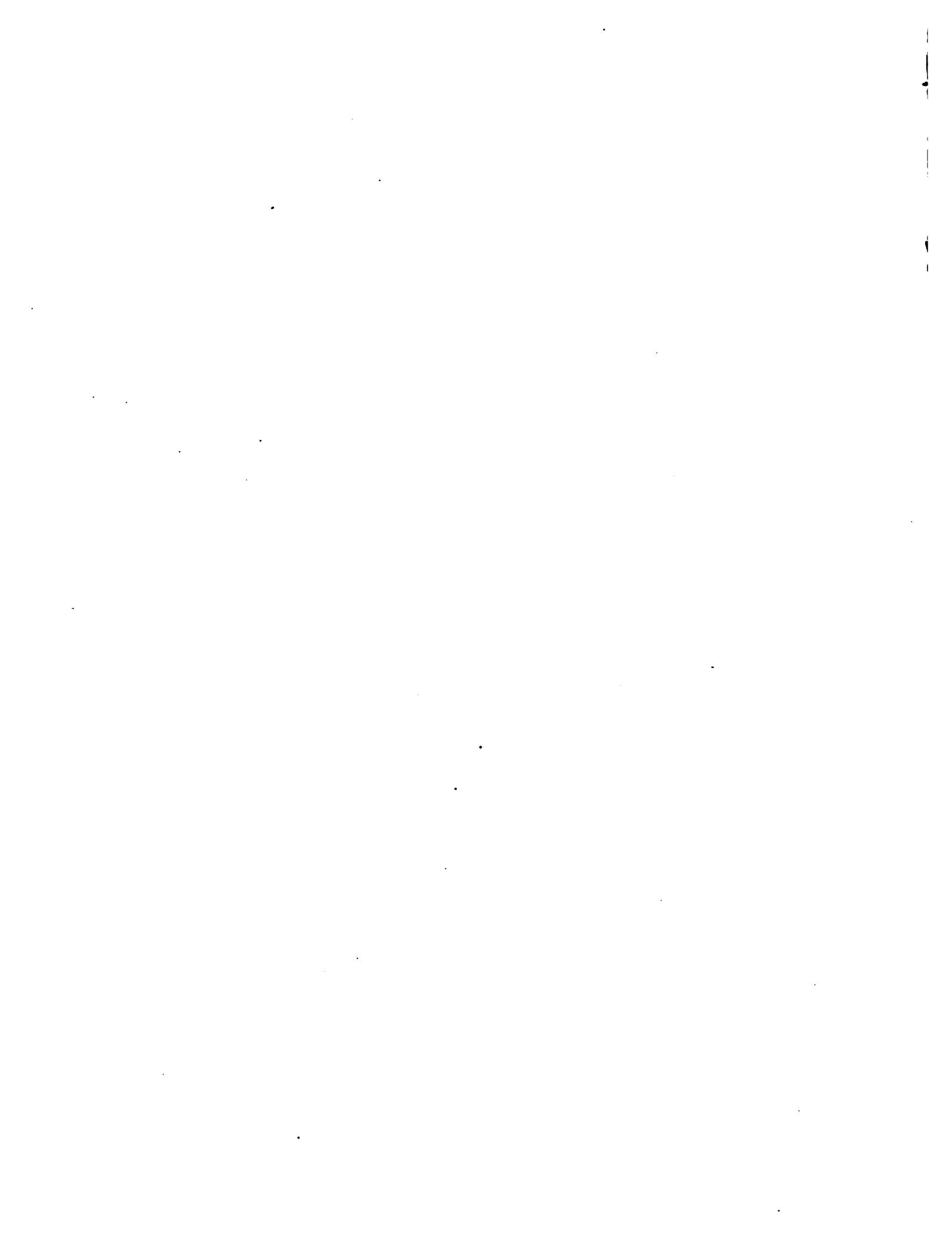
Fig. 7, of wood, at Blutensack, near Munich, Bavaria

FIG. 6 ST. AMANDUS

Figs. 4, 5 and 6, of Alabaster, at the Museum of Fine Arts, Boston, Mass.

FIG. 7 ST. PHILIP

Fig. 7, of wood, at Blutensack, near Munich, Bavaria



A BYZANTINE IVORY IN THE MORGAN COLLECTION

CONSTANTINOPLE today is almost purely an eastern city, although in days of youth, as Byzantium, capital of the Byzantine Empire, she combined something of the West with the East. Legatee of a part of the Roman Empire, she preserved as well the influence of Hellenistic culture and joined to it the brilliance and éclat of the civilization of the Near East.

Temporal power vanished long centuries ago; but numberless monuments remain which testify to the former splendor and energy of the empire. Santa Sophia stands as one of the greatest creations of all time, while many another church bears silent witness to the knowledge of her architects. Her mosaics are extraordinary. Enamels, metalwork, and ivory carvings testify to the excellence of the minor craftsmen. A group of these ivories are preserved in the J. Pierpont Morgan Collection in the Metropolitan Museum of Art. Many are of such quality that the Byzantine minor arts may well rest a proper claim for consideration upon their study.

One of the most remarkable pieces is the ivory figure of the Virgin and Child, which is treated in this article. It must have formed at some time part of a triptych, but the other leaves are gone and even this fragment has lost the background upon which it was carved.

The Virgin stands in the conventional attitude upon an arcaded platform, bearing the Christ Child on her left arm. It is the pose found in the great apse mosaic of the church at Chiti in the Island of Cyprus, which dates between the years 867 and 886 A. D.¹ Like this figure, the Morgan ivory radiates dignity, a heritage from classic times. There is a sense of aloofness in her bearing and a complete absence of the ephemeral and purely picturesque elements of later art, which only serve to obscure the eternal idea so wonderfully embodied here. There is no trace of the simple mother who bore a child in the humble stable of Bethlehem. The Virgin is in very truth the symbolic mother of divinity.

The figure has all the accentuated slimness of the Byzantine ideal. Her robes fall in long, crisp folds, rippling out over her feet with that peculiar flare of drapery which is repeated a thousand times, to be carried over at last into Romanesque art. The long lines merely suggest subtly rather than model the body beneath, while an exquisite

¹ Bréhier, *L'art Chrétien*, Fig. 44.

handling of surface accentuates the firmness of drawing and the altogether admirable feeling of dignity and grace.

The cult of the Virgin occupied a very marked place in the iconography of the Greek Church from the time of the Council of Ephesus in the fifth century. Her privileged position had been assured at that council and in the centuries following artists developed the iconographical program. The lull in figure representation, which marked the period of the iconoclastic controversy, was followed by the Basilian Renaissance of the ninth century when artists took up their tools again with renewed zest. The program was carried on and amplified, the representations of the Virgin retaining throughout the hieratic quality and characteristic gravity of expression which is innate in the Byzantine ideal.

Byzantine art was never naturalistic. It sought instead a highly particularized convention. The curiously aged Christ Child illustrates this convention which found expression in conscious repetition of subject and pose. There were fixed canons of taste and design, within the limits of which occurred the subtle variations and refinements which separate fine art from the mediocre. The artist represents the Divine Child giving the blessing of the Church, but there is no soft and tender appeal to humanity. As in the figure of the Virgin, the emphasis is upon a sense of awe and majesty.

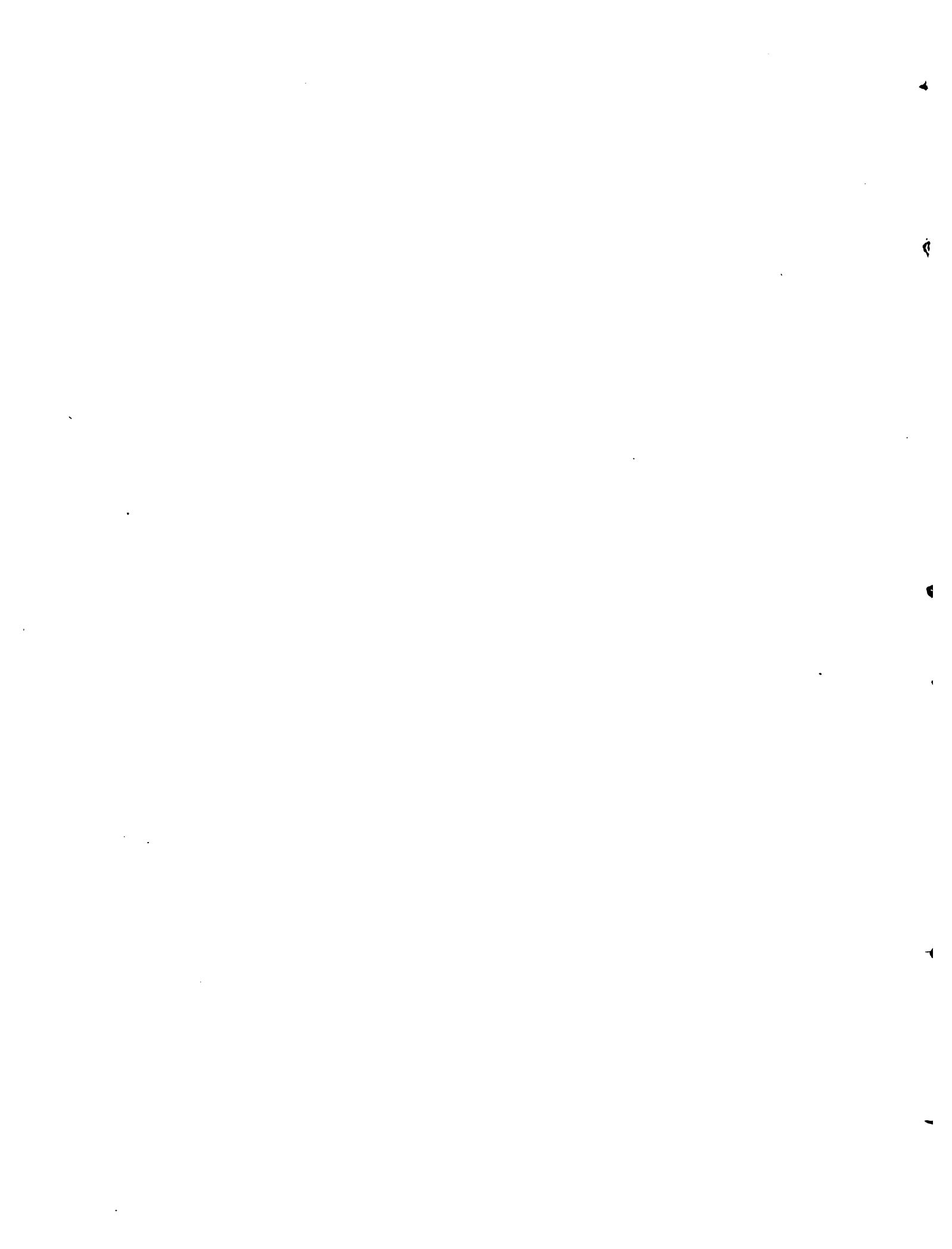
The appearance of figures freestanding, such as these, without a background, would at first sight seem unique in Byzantine art if a close study of the piece itself did not show unmistakable evidences that they had been cut from a plaque at some time. These evidences and the theory of probability bear powerful testimony in an art so trammelled by convention, and point to a complete certainty that the figures formed a part of a plaque which was probably the central leaf of a triptych. A comparison, later in the article, of the Virgin and Child with other closely allied pieces will emphasize the latter point.

At some time the flat background must have been broken, and the presumption is that the owner cut away the rugged edges so that the figure might stand out without the distractions of a broken ground. There is no halo about the head of either the Virgin or the Child, a quite unexplainable feature except on this hypothesis. This view is completely corroborated by the fact that in the process a tiny fragment was left behind the head of the child upon which are the incised lines of a cruciferous nimbus.



MADONNA. IVORY, BYZANTINE

The J. Pierpont Morgan Collection, Metropolitan Museum of Art, New York



A close inspection discloses also a triangular point below the left hand of the Virgin, which, as the piece is now, is meaningless. It is direct evidence which assures us that rippling folds of drapery fell from the left arm of the Virgin behind the figure of the Christ Child, as they did in the Chiti apse mosaic. Cut, as these were, only slightly in relief, they were sacrificed when the plaque was trimmed to its present form. Besides this internal evidence, a comparison with the small group of similar subjects and the more particular element of design shows how essential the missing folds were to the general effect. There is in the Morgan piece an accentuated and almost unfortunate effect of slimness. The customary Byzantine type was tall and slender, but these qualities are out of all proportion in this figure. The presence of the missing draperies would modify the impression.

The Morgan Virgin and Child recalls immediately two renditions of the same subject, both of which have apparently been central panels of triptychs. One of these is preserved in the Bishop's Palace at Liège;² the other, in the Musée Archiépiscopal at Utrecht.³ To these should be added the central panel of the triptych from the Spitzer Collection,⁴ now in the Hartmann Collection.⁵

This is the obviously related group which Molinier, Dalton, Diehl, Millet and other writers on Byzantine ivories have recognized. To these three the Morgan plaque should be added.

A short comparison of these pieces gives most interesting results, which help greatly in placing the Morgan ivory. In dignity, directness and classic breadth of treatment the Utrecht example is far the finest of the three. There is no weakening or softening of appeal. Charming as are the other examples, they do not show the same sure handling of the folds of the robes. They seem more studied. There is a sentimentalizing influence, a certain effect of relaxation which takes away from the effect, not so marked in the Liège example as in the Spitzer piece. It is this element of style which dates the Utrecht plaque in the same period as the dated diptych of Romanus, as the two beautiful leaves of triptychs preserved at Venice and Vienna, and as the Harbaville diptych, that is, the eleventh century. Millet

² Ill. Schlumberger, *L'Épopée Byzantine*, Hachette & Cie., 1896. p. 181.

³ Ill. Work cited, p. 33. Molinier, *Les Ivoires*, Pl. 101. Diehl Manuel Fig. 311.

⁴ No. 15 of Catalogue, Pl. vii.

⁵ Schlumberger, *Un empereur byzantin au X siècle: Nicéphore Phocas* p. 369. Pl. xi. Labarte, *Histoire des Arts industriels*, 1st edition, Album I pl. XI.

remarks this when speaking of the Utrecht panel as belonging in its simplicity without ornamentation to the pure style Harbaville.

The study of the Morgan piece, in comparison with these others, brings into evidence its remarkable resemblances in effect and detail to the Utrecht plaque. In fact, except for very slight variations, it reproduces the attitude and details almost exactly,—the same slimness accentuated by the drapery falling in vertical folds from the waist line, the same attitude of the child held somewhat lower on the arm, the same curiously aged child, the same dignity in the expression. It has also the crispness and clarity of line which differentiates the Utrecht leaf from the other pieces in the group. It has none of the heaviness which marks the Spitzer piece.

Time has dealt more kindly with ivory than with many another precious material of the Middle Ages. Esteemed as a material for exquisite workmanship, it could not be converted to other uses by barbarian hands or at the urgent need of the owner. This very question of relative indestructibility explains why so many beautiful examples have been preserved to modern times. Fashioned very often for private devotional use, they give us an interesting sidelight on the luxury and piety of the Byzantine world. This particular piece affords as well an especial opportunity for a clearer appreciation of the heights to which Byzantine craftsmanship rose in the eleventh century, Byzantium's second and last great art period.

William Mathewson Milliken

RUBENS AND VAN DYCK IN THE DETROIT MUSEUM

THE museum at Detroit is fortunate in having the art of Rubens represented among its collection by an important picture, (fig. 1.) for it is Rubens whose personality predominates almost exclusively Flemish art at its height, and it is his art upon which all the great Flemish artists of that period are dependent, such as Van Dyck, Jordeans, Snyders, Wildens, de Vos and the other religious, landscape and genre painters. The picture in the possession of the museum shows the meeting of David and Abigail, a subject adapted to the energetic temperament of Rubens with his pleasure in movement of masses, and suitable for the expression of emotion by means of vivid gestures.

Like two wide streams flowing toward a center the restless moving groups on both sides meet in the beautifully combined outlines of the two central figures of David and Abigail. The king, on his way to fight Nabel, Abigail's husband, who refused to give his soldiers the necessary food, is advancing with his warriors and horses. Abigail who is carrying peace with her, throws herself on the road before David and his army. Bread, meat, and wine, which her servants are bringing, are guarantees of her promises. The quiet forest to the left, the moving clouds on the evening sky to the right are in harmony with the spirit of the groups in the foreground. The well balanced color scheme also seems to explain the purpose of the persons acting in this drama. The bright red cloaks covering the armor of David and his warriors to the right go with the stormy movement of their advance, while the beautiful dark violet costume of Abigail and the delightful tones of creamy white and light orange of her maidens' dresses express the hope and peaceful repose of the praying woman. The models of the two girls embracing each other, which form such a charming part of the picture, contrasting with their smiles to the angry warriors, who look so furious, we know from the beautiful drawing in the Albertina collection at Vienna (fig. 2).

A smaller version of the composition at Detroit exists in a private collection at Berlin (fig. 3) of which there is also an engraving from the time of Rubens by Adrian Lommelin. This sketch is generally accepted as an original study by Rubens, but is more likely to be a workshop replica of the lost study for our picture, as the technique is not quite so brilliant and spirited as that of the master himself, and his studies have been copied frequently by pupils. However, it is very

interesting to compare it with the large composition, which in its simplification is undoubtedly an improvement. Several figures of less importance are omitted, such as the old woman behind Abigail, one of the pages of David and two of his warriors, as well as the bodies of his horses, the one in the right corner being less conspicuous, so that the main figures of the action stand out more prominently. Such an intelligent concentration as the first version could not have been done by any one else besides Rubens himself. In fact in the whole technique of the large canvas we can see his fine powerful pencil stroke. Since the time of Rooses, one of the first modern students of Rubens, who saw the picture in the '80s at Paris and maintained that it had been partially executed by his pupils, the criticism of the master's work has advanced considerably, and nowadays hardly anyone who knows the technique of Rubens would agree with Rooses, in this instance. All the characteristics of the brushwork of Rubens, which none of his pupils was able to imitate, we find in the execution of the main figures especially in the details of armor, landscape, and animals, which latter show in outline and their glittering human like eyes the strong spirit of the master. The splendid pedigree of the picture also speaks in favor of this assumption, as it can be traced to the collection of Cardinal Richelieu, from whom de Piles received the picture. It does not seem likely that this great patron of art owned a work by Rubens which was not from his own hand. The picture must therefore be included in the list of works by Rubens in America as one of his most important (a list of other works can be found in my book, "The Art of the Low Countries," 1914).

While this work by Rubens has always been known under his name, a painting by his pupil, Van Dyck, in the Detroit Museum is concealed under the name of Cornelis de Vos, another pupil of Rubens, to whom it has been wrongly attributed (fig. 4). Both Cornelis de Vos and Van Dyck have painted somewhat similar compositions several times, where two figures are seen sitting next to each other at full or three quarter length, but the depicting of character and the technique of the two artists is very different. Both imitate to a certain degree Rubens' loose, vivid, fervent technique, but de Vos has less temperament and is more bourgeois in character, so his technique becomes more even and his color, which is colder, less expressive; his types are less aristocratic, although his children's portraits are usually very pleasing. Van Dyck on the other hand, is far more nervous than Rubens, his touch is even more rapid and uneven, some-



FIG. 4 VAN DYCK: JAN WILDENS AND HIS WIFE
FIG. 1 RUBENS: ABIGAIL MEETING DAVID WITH PRESENTS
The Detroit Museum of Art, Detroit, Mich.





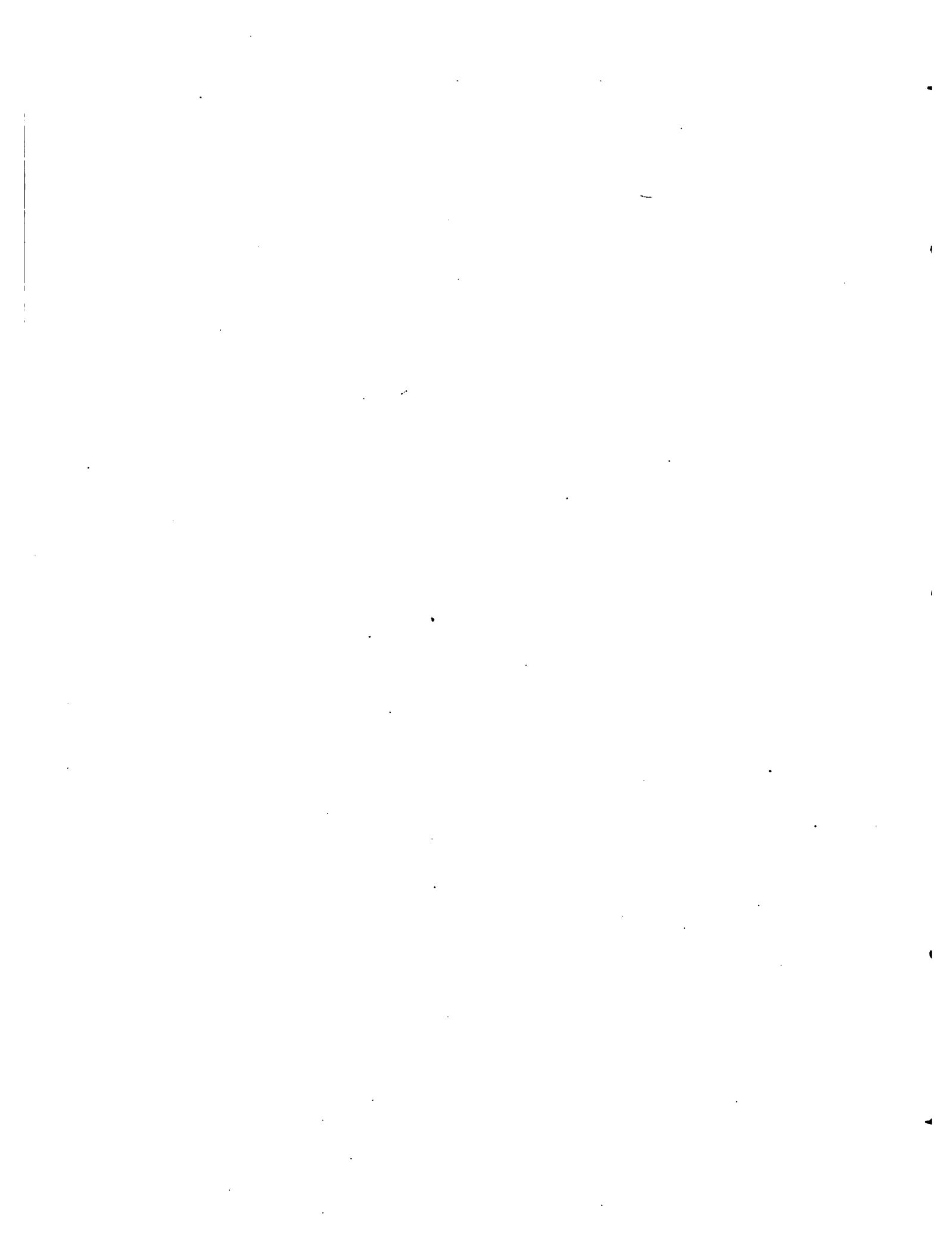
FIG. 2 DRAWING BY RUBENS IN THE
ALBERTINA COLLECTION AT VIENNA



FIG. 5 VAN DYCK: PORTRAIT OF THE PAINTER,
JAN WILDENS
Cassel



FIG. 3 REPLICA OF THE ORIGINAL STUDY BY RUBENS
In a Private Collection in Berlin.



times more glowing especially in the deep reds, which he prefers, sometimes more superficial, and always very pointed and consciously brilliant. When comparing the technique and character of the two artists there can be no doubt that the picture in Detroit is the work of Van Dyck, although a youthful one and one which is not in the very best of condition as it has at some time been cleaned a little. This may be the reason why the picture has as yet not been recognized as the work of Van Dyck. De Vos never would have been able to paint such nervous, long fingers with so much delicacy, or to give so much cleverness to the expression of the faces nor would he have dared to paint the costume or the landscape in the background with so few brilliant strokes. The painting is called a portrait of Franz Snyders and his wife, but if compared with the several portraits of this artist by Van Dyck (the finest is in the Frick collection in New York) there can be no doubt that it does not represent him. As has been rightly pointed out the characteristics of the man in our picture are the queer shaped mouth, the nose, which is strongly curved at the end, and the big outstanding ears. These we find in the portrait of Jan Wildens, the landscape painter, by Van Dyck in the Lichenstein gallery at Vienna and the replica at Cassel (fig. 5). Although the different position of the head gives a somewhat different look to the face, it seems to me very likely that we recognize in the man in the group at Detroit the same person, especially if we consider that it may have been painted a little later. Jan Wildens was the artist who sometimes painted the landscape backgrounds in Rubens' paintings, a fact which we learn from Rubens' letters, in one of which dated 1618 Wildens is mentioned. This date quite agrees with the style of the painting in Detroit as it is an early work of Van Dyck, from a period when he was still working in Rubens' atelier, probably painted between 1618-20. It is thus an interesting testimony to the friendly relations between the pupils and companions of Rubens.

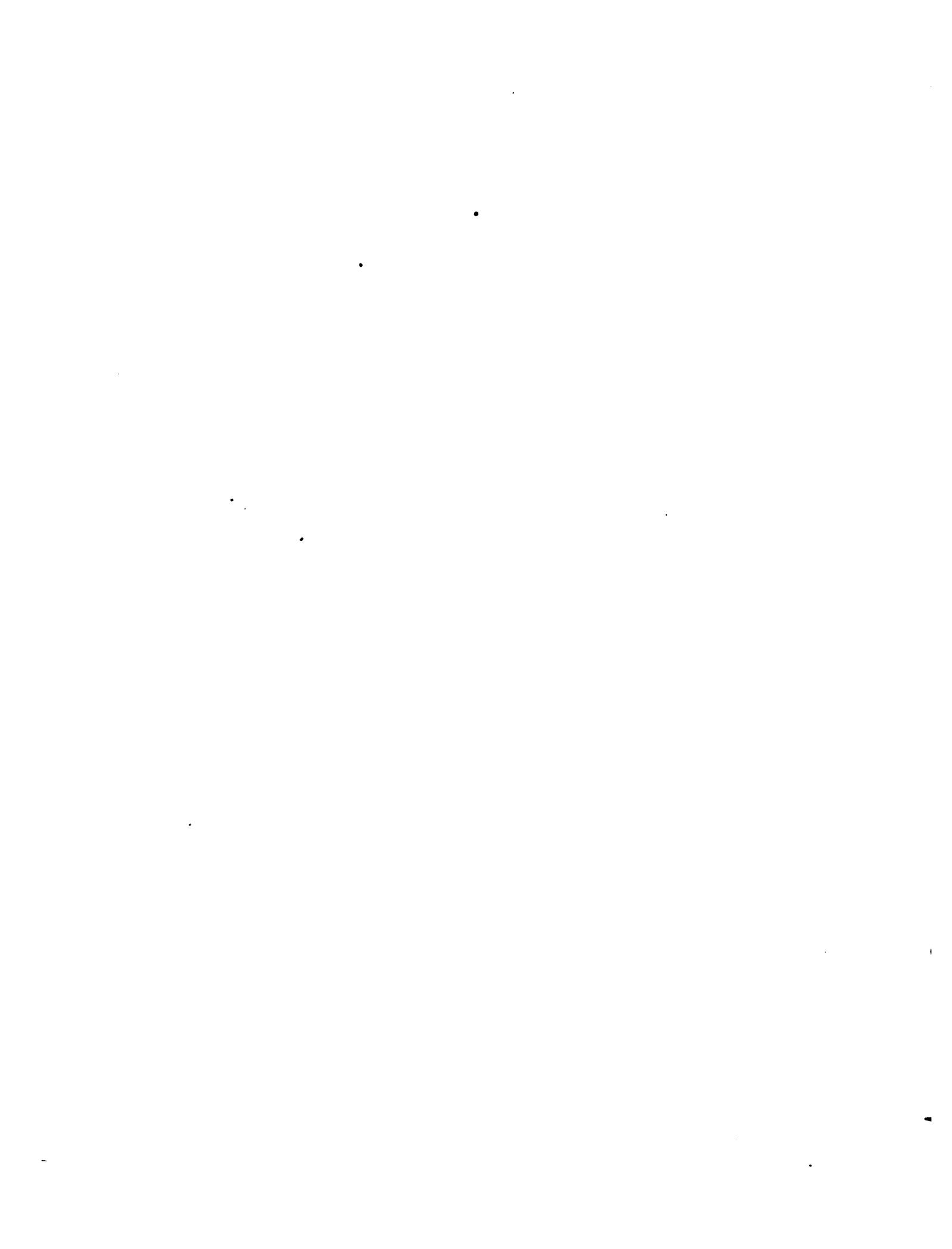
H. R. Valentiner

HENRI MARTIN AND HIS ART

AMONG the interesting group of students at the art studio of Jean Paul Laurens in the early eighties was a youth of nineteen, fresh from his native city of Toulouse with a scholarship, the same that Laurens himself had carried off twenty years previously. Small of stature, with black hair and strongly marked brows, surmounting elongated dark eyes in which smouldered the fire of a redundant imagination, a prominent aquiline nose, thin tight lips with a caustic curve, strangely at odds with his youth—a face with much of energy, little of kindness—that is as I remember Henri Martin at that time. A gaucherie of manner and gesture that bespoke a humble origin was allied to a certain disdainful indifference arising, not from vulgar conceit, but from a full-to-the-brim consciousness of his unusual gifts and the defiant determination to affirm them to the world. With his marked southern type and resonant meridional accent, he formed a curious contrast to the sophisticated Parisians and better class English students who represented the majority of Laurens' pupils. To-day his critics are free to dispute his greatness, they cannot dispute his success. He has received the highest honors that France accords to her most favored artists, in a steady ascent from minor medals to the button and ribbon of the Legion of Honor. At the Salon des Artistes Français this year a special room was reserved for the exhibition of his great murals for the Conseil d'Etat, the work of ten years, representing the efforts of his mature years and talent. The revolution in his technical methods and interpretations of art which, in a man of weaker purpose, might have sounded its death knell, has culminated for him in a triumph. To those who know Henri Martin, his daring, conviction and sincerity, this is not surprising. He began as a pure romantic, his mind filled with the poetry and literature current among the young artists of the day. We used to marvel at the fecundity of his conceptions—many self-evolved—and their rapid and forceful transference to a concrete form. The perilous passage from the birth of an idea to the formulating of it he effected at a bound. From Laurens he absorbed the excellent and sound principles of his craft without ever allowing them even temporarily to enslave him—a pitfall which some of the less endowed did not escape. His first Salon picture, *Le Désespéré*, was an immature and inadequate expression of his powerful temperament, reflecting a transitory state of mind-adolescence, buffeted between instincts and ideals—which



HENRI MARTIN: THE MOWERS



passed with little or no comment. In 1882, however, he came into notice with a large composition of *Francesca da Rimini*. It was a notable production and especially so for a youth of barely twenty-three, boldly executed and with an impressive nobility of interpretation. It obtained the first medal that year and at the Salon of 1884 he received the "Bourse de Voyage" for his *Titans scaling Heaven*, and went to Italy, where his instincts, fundamentally primitive, were deeply stirred by the works of Cimabue and Giotto. Baudelaire and de Musset still held their sway, however, as his paintings during the next few years reveal. The problems of atmosphere and sunlight, which had engaged the attention of Monet and his followers, now began to obsess him. He first broke ground in this direction in 1889 in his Salon exhibit, *La Fête de la Fédération* now at the Museum of Toulouse. This was a large decorative painting in the most uncompromising pointillé style. It was generally agreed that its acceptance was not a matter of choice for the jury who, had the artist not been a "hors concours" and as such insured against rejection, would have almost certainly refused it. It was the kind of absolute break with all that was expected of him that angered his adherents, perplexed the luke-warm and, in the more discerning and foresighted, aroused an eager expectancy and a distinct admiration for the man, who, to settling down into the safe traditional methods which were bringing him actual and increasing success, preferred the great adventure in an unexplored region which beckoned him towards new possibilities for the rendering of his inspirations. For they understood that this was a first experiment and that Henri Martin would not desist until he had satisfied himself whether this new formula spelt success or defeat. Whatever he may have borrowed consciously or unconsciously from the pioneers of impressionism, he has evolved from it an individual process of his own that has allowed him to give full expression to his pantheistic temperament and ideals. In no other work has he realized this so convincingly as in his great mural decoration for the Capitol of Toulouse (executed in 1903), a work which has all the eloquence of an allegory, one unheralded by the old threadbare trappings of muses and lyres, so conspicuous in his earlier works—an allegory that springs directly from nature and clothed in her own supreme and simple garb.

The painting is entitled *Les Faucheurs* (*The Mowers*). The unofficial title that immediately suggests itself is *The Sanctity of Labor*. In a field partially enclosed by a broken series of unkempt

poplars, the mowers are at work. In the rhythmical swing of the figures, the silent and satisfied absorption in their task as the long rows of grass fall beneath the sweep of the scythe, one senses with passive participation the purely animal enjoyment of healthy physical toil, of muscular adaptation, a desired harmony between nature's intentions and human activity. Who, having read Anna Karénina, will not call to mind the psychological experience in Levine's life—so apparently insignificant—when with a mind jaded and harassed with metaphysical problems he goes out into the fields and joins the mowers, finding in their fruitful, wholesome activity a sane and healing influence that transforms his whole outlook? The moral implied in Tolstoi's description and that in Henri Martin's painting are identical. To the rear of the mowers three girls are dancing with joined hands. A fourth is seated on the ground with a baby on her lap. Through the irregularly placed poplars is a vista of lofty hillsides, partly in shadow, partly glowing with the warm southern sunlight that slants through the trees, streaking their long shadows and laying a chance touch here and there on the various figures. The two side panels are occupied respectively with an old woman tending her goat, and a girl and her rustic lover, in earnest converse. The painting is a convincing justification of a process that has provoked sharp criticism, for it may be questioned how the artist could have otherwise obtained this splendor of light and atmosphere in which the figures live and move, the molecular vibration which renders the atmosphere as alive as they themselves. In this respect he has been equally successful with his great murals for the Conseil d'Etat, Le Travail, of which I saw the beginning in his atelier at the Dépôt de Marbres, an enormous studio, conceded to him at the death of Jean Paul Laurens, sequestered in the heart of an old garden, peopled only by timeworn busts and fragments of sculpture and steeped in a stillness broken only by the soft notes of the thrushes in its secular trees. In the studies for the Old Port of Marseilles one seemed to step at a flash into a life quivering with heat and light and human movement and action, in which the figures (in the words of Jules Laforgue's definition of impressionistic aims) are defined not "by the drawn outline but solely by vibrations and contrasts of colour."

Of course Henri Martin has not been wholly successful in all or even the majority of his works. There is at times a tiresome obtrusiveness of the process at the expense of the idea and subject that serves as a basis for criticism. His artistic output is really so vast that

it would be impossible in this essay to do more than enumerate the government commissions alone which he has executed, for public institutions both in Paris and the provinces. It is preferable therefore to call attention to a few of his works which he himself regards as his best efforts. His *Beauté*, the partially nude figure of a woman whose face is lost in the mysterious shadowing of a cascade of hair which she lightly raises with her hands like a supple drapery, revealing his mastery of the nude, was exhibited at the Salon of 1900. The model has merely been used to express an abstract conception of female beauty free from all personal appeal, a character emphasized by a fanciful background of flowers and leaves. This is one of his productions with which Henri Martin is best satisfied. Another work (the only one I know in America) is that owned by the Buffalo Museum. It is entitled *Lovers*. The interpretation will either please unreservedly or the reverse. It is from the former standpoint that I shall describe it. Against a leafy background, screening them from the glowing sunlight without, a girl and a man are standing face to face, holding hands. In the unstudied attitudes of the rustic figures—the timid, awkward persuasiveness of the man, the shy half yielding of the girl—is the awakening of a first love, something allied to the wonder and inevitability of a growing blade of grass, the opening of a flower. A reticence of sentiment, an absence of all disturbing detail in the simple masses that tell the story—a keen observance of atmospheric verities notwithstanding—and the eternal idyl is related in its simplest and most moving terms. And this primitive simplicity of type and treatment in which Henri Martin clothes his completed conceptions is the distinctive characteristic of all his work. Of the ardent research, the baffling problems, the incessant effort towards a given aim, no trace is visible in the final expression. It has the calm and serenity of an act of nature.

The literary influences to which his eager, impressionable temperament responded in extreme youth, produced much that foreshadowed his actual achievement notwithstanding the subsequent revolution in his technical methods. A primitive cult of nature and her works was a latent instinct to which mature development has given its final consecration. This is the basis of all his inspiration and he has reverted for it almost exclusively to aspects furnished by his native country—the land of Languedoc, the passionate light and life of its days, the poetic lassitude of its evenings. His studies of fierce sunlight and retorting shadow (creating a startling sensation

of truth), of dusky evenings steeped in the restful stillness of gloaming are as permanent records as a page of Daudet or a poem of Mistral.

His adoption of the pointillé, Henri Martin explains as a result of his close study of atmospheric effects during a prolonged period spent face to face with nature and the imposed necessity of a new and different means of translating "a diffused and brilliant light which blurs the lines of figures and landscape." This, he conclusively decided, could not be accomplished by flowing patches of color, but alone by the decomposition of tone. "I am well aware" he states, "that my process annoys many people, but what matters the formula? I do not pretend to have found a definite, a decisive one. Every day I am searching and still searching to find something better." This is the attitude of Henri Martin towards his art. In a profound and sympathetic analysis of his personality, Jacques Copeau has written: "I find in him less of certainty than of aspiration. This word satisfies, because one feels in him strength allied to tremulousness, constancy to anxiety, something of feverishness and yet of serenity." It is this spirit fortified by indomitable energy and a richly endowed temperament that gives a permanent value to the work of Henri Martin.

Edith Valois.

TWO COMPANION PORTRAITS IN FULL-LENGTH BY ROBERT FULTON

ROBERT FULTON'S full-length life-size portraits of Henry Eckford and of his wife, Marion (Bedell) Eckford and her child Henrietta, were painted in New York in 1809 when the artist and the sitter were associated in the business of shipbuilding. These portraits beside being probably the largest are perhaps the best of his works other than miniatures. They measure sixty by forty-one inches and are both signed and dated. What little of color there is in either canvas is a part of the setting; in the former a dull red curtain against a bluish wall and a flowered carpet; in the latter a brown curtain and a glimpse of landscape seen through the window at the right. Both sitters are represented in black, the child in a white dress. Of the merits of the portrait of Mr. Eckford one may get some idea from John McLeod Murphy's description of him written in 1859, as follows, "Henry Eckford was a man of moderate stature, but large frame, with a pale, but strongly marked countenance, brown hair and broad forehead." In the portrait he has a florid face and black or very dark brown hair, the color naturally pronounced in the face to give it the appearance of life. Both are sincere and dignified works of real merit. They are a fitting memorial of the friendship of two outstanding figures in the history of naval development in America, the inventor of the steamboat and the father of naval architecture in this country. Eckford worked together with Fulton on various schemes and built the steamer "Chancellor Livingston" from his plans. Beside these two life-size portraits Fulton drew in black and white a small self-portrait (7½ by 8½ inches) for his friend. It bears the following inscription, "To Henry Eckford with my friendship—this portrait of myself—Robert Fulton."

According to the acrimonious Dunlap, "Robert Fulton was guilty of painting poor portraits in Philadelphia in the year 1782." It is a rather curious commentary upon Dunlap's judgment that the artist should have been able to accumulate when but twenty-one enough to purchase a small farm for his mother and very soon thereafter go abroad to continue his studies under Benjamin West. In 1785 he had removed to New York where he was painting miniatures with con-

NOTE. The biographical data concerning Henry Eckford is taken from "American Ships and Ship-Builders" by John McLeod Murphy. 8vo. Wrappers. New York. 1860. This interesting lecture was delivered at the request of Cornelius Vanderbilt, August Belmont, Cyrus W. Field, George Bancroft and others at Clinton Hall, December 29th, 1859.

siderable success. When he arrived in London West took a real liking to the young painter and his work, encouraged him, and as a mark of his personal esteem presented him with a portrait of himself containing his wife's portrait on his easel. He also painted Fulton's portrait for him as well.

Henry Eckford, born in Irvine, Scotland, 12th March 1775, emigrated to Canada when sixteen and lived for five years in Quebec with his uncle, John Black, a shipbuilder. In 1796 he removed to New York where he found, without difficulty, employment in designing. He first worked in a boat-shop on Dover Street, and while he was there he consistently obtained from returning shipmasters minute accounts of the performances of their vessels and of their behavior under various conditions at sea. In this way he was enabled to improve steadily upon succeeding models and was soon recognized as the foremost naval architect of his day. During the war of 1812 he constructed the squadrons on the Great Lakes and completed them in an incredibly short time considering that the timber was all cut in the neighboring forests and transported to the seaboard when there were neither canals or railways in New York. In 1820 he was appointed Naval Constructor at the Brooklyn Navy Yard and while there designed the line-of-battle ship "Ohio" and the frigate "Hudson." In 1822 he built the steamer "Robert Fulton" which made the first successful run from New Orleans to Havana. He was a prominent figure in New York in the early 'twenties'; a banker and man of affairs as well as a naval architect. Taxed on \$50,000 personal property in 1820 he was considered at the time a wealthy man. He was mixed up in the panic of 1826 and lost heavily in it. In 1833 he built a sloop of war for the Sultan Mahmoud and became his naval constructor, taking up his residence in Constantinople. There he organized a navy yard and laid the keel of a battle-ship which, however, he did not live to see completed. He died there the 12th of November 1832 and some time afterward his remains were brought to this country on a bark which bore his own name and deposited in the family burying ground at Hempstead, Long Island.

Ferdric Fairchild Sherman.



MARION (BEDELL) ECKFORD AND HER CHILD, HENRIETTA

BY ROBERT FULTON

Showen at the Union League Club Exhibition of Early American Portraits, December, 1921



HENRY ECKFORD

BY ROBERT FULTON



REGISTER OF PORTRAITS BY ROBERT FULTON

It may be remarked that in the list of Fulton's paintings printed in the catalogue of the "Metropolitan Museum Hudson-Fulton Celebration" the item "Family of Benjamin West mentioned in Colden's Robert Fulton" is a mistake. The picture there referred to is by Benjamin West himself.

1. **BALDWIN, ABRAHAM (1754-1807).** Oil.
Copy drawn by C. E. Leutze reproduced in C. W. Bowen: "Centennial of Inauguration of Washington," 1892.
2. **BARLOW, JOEL (1754-1812).** Panel.
Oil. $15\frac{1}{4} \times 12\frac{3}{4}$.
Owned by Judge P. T. Barlow, 1909.
3. **BARLOW, JOEL (1754-1812).** Oil.
 36×28 .
Owned by Mr. R. F. Barlow, 1909. One of the Barlow portraits was engraved by A. B. Durand for the National Portrait Gallery.
4. **BARLOW, MRS. JOEL.**
Mentioned in a letter of 1800 from Barlow to Fulton.
5. **BEACH, SAMUEL.** Miniature on Ivory. Painted about 1786.
Owned by Worcester Art Museum. Reproduced in A. C. Sutcliffe: "Robert Fulton," p. 27. Also in T. Bolton: "Early American Portrait Painters in Miniature," p. 26.
6. **BRINGHURST, JOSEPH.** Oil. Painted in 1786.
Owned by Edward Bringhurst, Wilmington, Del., 1909.
7. **CONYNGHAM, MRS. DAVID H.** Miniature. Ivory.
Owned by Mrs. W. B. Stevens, 1913.
8. **CONYNGHAM, MARY.** Miniature.
Ivory. Set in a ring.
Owned by Mrs. A. C. S. Krumbhaar, Syracuse, N. Y., 1915.
9. **ECKFORD, HENRY (1775-1832).** Oil.
 60×41 inches. Painted in 1809.
Exhibited at the Union League Club, New York, Dec. 1921.
10. **ECKFORD, MRS. HENRY LEE MARIAN BEDELL (1776-1840)** and her daughter **HENRIETTA ECKFORD (1808-1828).** Oil. 60×41 inches.
Painted in 1809.
Exhibited at the Union League Club, New York, Dec. 1921.
11. **FRANKLIN, BENJAMIN (1706-1790).** Oil. Painted in 1787.
Owned by Mr. C. F. Gunther, Chicago, 1892.
12. **FULTON, ROBERT (1706-1815).** Oil.
Self portrait. Painted in 1795.
Owned by Mrs. R. F. Blight, N. Y. 1915. Reproduced in A. C. Sutcliffe: "Robert Fulton," p. 54. Copy by Thomas Anshutz in Postal Museum, Berlin, Germany.
13. **FULTON, ROBERT (1706-1815).** Miniature. Self portrait.
Lucy W. Drexel Collection.
14. **FULTON, ROBERT (1706-1815).** Oil.
Self portrait. 30×25 .
F. B. Smith Sale, N. Y. 1920. Reproduced in sale catalogue. Also in H. W. Dickinson: "Robert Fulton." The late C. H. Hart in a paper printed in the "New Era," Lancaster, Pa., Nov. 1912. The entire background had been repainted. This was restored and the painting relined under Hart's personal supervision.
15. **FULTON, ROBERT (1706-1815).** Pencil Drawing. Self portrait.
 $8\frac{1}{2} \times 7\frac{1}{2}$ inches.
Presented to his friend, Henry Eckford.
16. **KITTERA, JOHN WILKES.** Miniature. Painted about 1786.
Historical Society of Pennsylvania. Reproduced in A. C. Sutcliffe: "Robert Fulton," p. 27.

17. KITTERA, MARY. Miniature.
Painted about 1786.
Historical Society of Pennsylvania. Reproduced in A. H. Sutcliffe: "Robert Fulton," p. 27.

18. LIVINGSTON, JOHN. Oil.
Owned by Mr. R. F. Ludlow, Claverack, N. Y., 1909.

19. LIVINGSTON, WALTER. Miniature.
Attributed to Fulton.
Owned by Mrs. W. L. Livingston, 1892.

20. LIVINGSTON, MRS. WALTER, NÉE CORNELIA SCHUYLER. Oil.
Wood panel.
On the reverse an unfinished portrait of Barlow Fulton. Owned by Mrs. Hermann H. Cammann, 1909. Reproduced in A. C. Sutcliffe: "Robert Fulton," p. 214.

21. McCURDY, MICHAEL. Miniature.
Owned by Mrs. Geo. McCurdy, 1913.

22. MURRAY, MRS. Oil.
Exhibited as: "Portrait of a Lady," R. A. 1791.

23. ROSS, MARGARET. Miniature.
Painted in 1787.
Owned by Mrs. C. S. Bradford, Pa. 1909. Reproduced in A. C. Sutcliffe: "Robert Fulton."

24. STANHOPE, CHARLES THIRD EARL OF. Oil.
Owned by Mr. H. Livingston, Catskill Station, N. Y. 1909. Reproduced in Sutcliffe: "Robert Fulton," p. 42.

25. VILLETTTE, CHARLOTTE. Painted in 1800.
Mentioned in C. P. Todd: "Joel Barlow."

26. Unknown. Portrait of a Young Gentleman. R. A. 1791.

27. Unknown. Portrait of Two Young Gentlemen. R. A. 1791.

PORTRAITS OF ROBERT FULTON

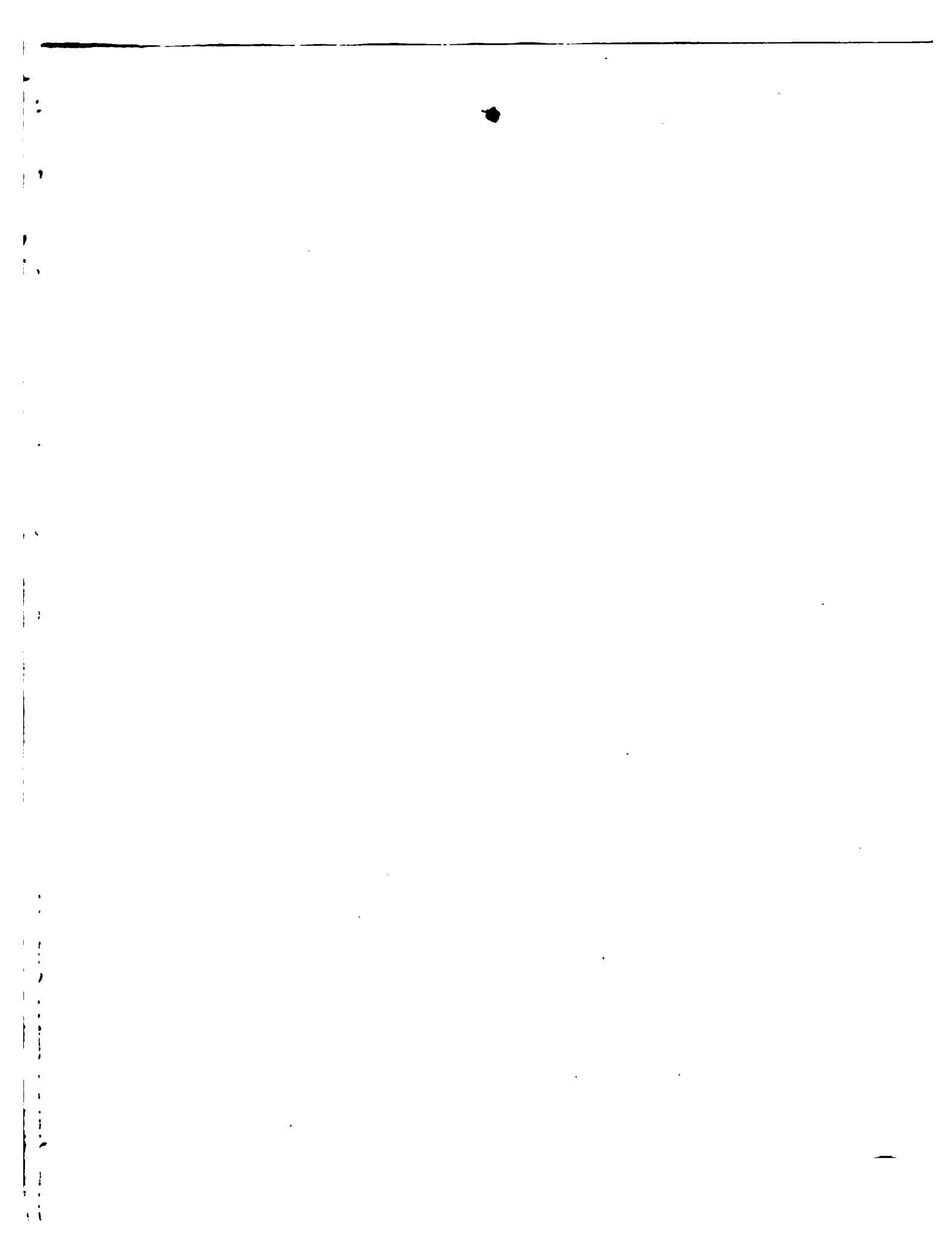
BENJAMIN WEST.

Three-quarter length, seated, to left, hands clasped on thigh, drapery behind. At left, in distance, an explosion at sea. (Engraved by W. S. Leney. b. London 1769. d. Montreal,

Can., 1831. Worked New York 1805-1820).

THOMAS EDWARDS.

Miniature bust in silhouette, painted in black and white. Facing to the right.





THOMAS W. DEWING: THE PIANO LESSON
Collection of Mr. Albert R. Jones, Kansas City, Mo.



THOMAS W. DEWING: THE OLD FASHIONED GOWN
Collection of Dr. Frederick Whiting, New York

THOMAS W. DEWING

THOMAS W. DEWING is one of the few modern painters whose speciality is distinction. His long-lined women with their small heads and delicate features are to the manner born. They are not the restless women of today—aggressive efficiency is far from them; they can do nothing and do it beautifully, they stand or sit still and enjoy it—sure tests of the thoroughbred. Where does he find these leisurely, graceful creatures who have time to lounge in such a highbred manner? Yet his women have character, brains and the mature point of view; they have chosen their route, they know why and whither. In this they are modern.

We knew personally a young woman who had posed for some of Mr. Dewing's pictures. She was of French and Scotch parentage—a rich and interesting blend. It might not occur to the average observer to call her beautiful; she was one of the longest lined women we have seen, with a small olive skinned face framed in dusky hair. From her dark eyes looked out sensitiveness, humor, romance and whimsical detachment from the hustling modern panorama. She was unexcelled in gracefully wearing against sombre colors a long rope of gems or a rich petalled rose.

Dewing's type is peculiar to himself, no other painter suggests it in the slightest degree. Perhaps most of our modern artists do not meet such women and would not know how to interpret them if they did. Dewing's women neither "claim their place in the sun" nor apologize for their indolence. How out of place these gentle aristocrats would be in one of John Sloane's pictures, or in the bravado of a Henri painting. Dewing's vein is not alone the psychological. He perfectly understands the structure of the figure, its beautiful balance in repose—and what gowns sweep against its long-lined grace, clinging here, to pour away there in cascades of shimmering stuff—choice gowns as fine textured as the women who wear them!

He could not be popular with the kind of popularity which comes to more obvious painters—his work is too unobtrusive and subtle; his models suggest intellect and noblesse oblige, a key is needed to appreciate them which some critics and many gallery visitors do not possess. Untrained exhibition-goers, disturbed by Dewing's austerity, would not find enough furniture in his rooms, not enough upholstery on his chairs or his women to suit their taste. Yet his slender models are real human beings and real women, they are cool but not cold

blooded. The same warmth in coolness characterizes his colors, for Dewing has the real color sense; furthermore, he has a genius for shadows, his manipulation of values is masterly. What a wonderful sense of line is also his! There is something of the gothic in the linear aspiration of his figures and landscapes, as poles asunder from the globular vulgarity of the ultra modernist whose work frankly rests upon a materialistic basis.

Mysticism tinges Dewing's intellectual quality. He is a spiritual as well as a thinking painter. Although his work is esthetic, refined, sensuous and even esoteric, it yet has the strength born of conviction. Distinction of soul motivates it rather than cynicism or audacity. His women unobtrusively exist in spacious rooms or gardens. If they do not turn from you they regard you with a gentle quizzicality which verges on gravity. They are not ignorant of the world but the inner springs of their life are fed by dreams bred of communing with the finest in literature and the arts. Although a little wistful, they are not expectant of understanding for experience has taught them that their dainty intellectuality, their dreamy remoteness is apt to be unappreciated by a world which elbows by.

All this is typified in Dewing's "The Arm Chair," one of the most characteristic of his portraits—a brunette has poured her longlined grace into a massive dark red chair: her attitude is both poised and relaxed. Is she viewing the past with the tolerance born of experience and culture? She certainly awaits the future with serenity. This mood of quiet contemplation almost amounts to an ironic comment on the strenuousness of the typical modern woman.

Yet Dewing is non-academic. His atmosphere and light, quiver, disintegrate and blend in the modern spirit. How beautifully his women grow out of softly suffused landscapes; they are flowers among flowers, swaying to the rhythm of life, though never eager nor anxious, their nerves not toiling and spinning, but in equilibrium. His painting "In the Garden" shows three women delightfully doing nothing by moonlight. One directly faces us, one turns her back, the third bends away like a flower twisting on its stem. An enchantment of exquisitely blended light fills the garden. This scene is a lyric of womanhood composed with modern feeling for atmosphere.

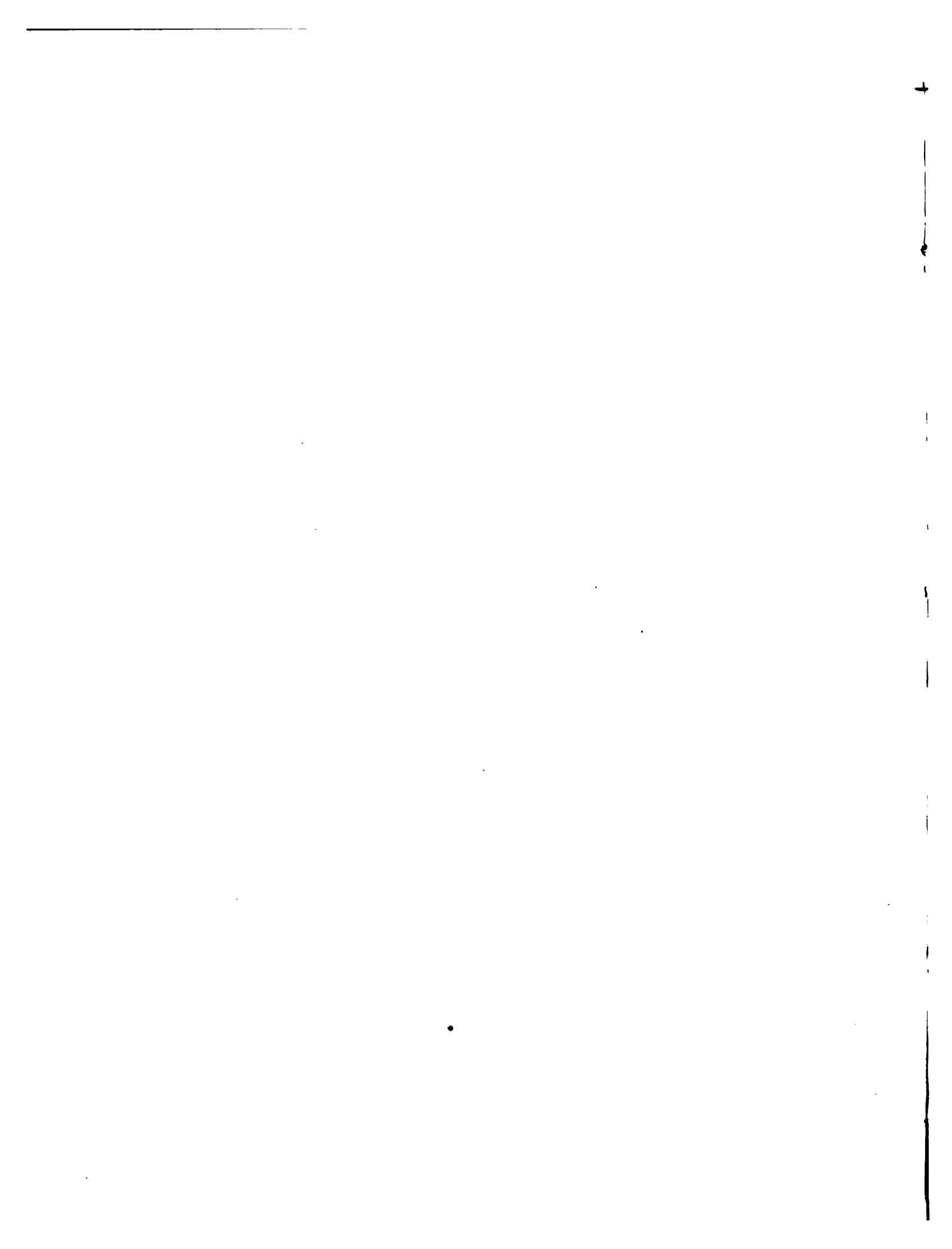
Because Dewing is a poet, he creates poetic women; yet his women are not sylphs—they live. We feel that they have experienced too deeply to be sentimental, they respond to humor as well as pathos, they are susceptible not only to good art and good music, but even to



THOMAS W. DEWING: LE JASEUR
Collection of Mr. John Gellatly, New York



THOMAS W. DEWING: THE SPINET
Collection of Mr. John Gellatly, New York



a good joke. In evidence thereof, one sees that the three women in "Le Jaseur" of Mr. Gellatly's collection are keenly alive to every shade of human feeling, even to tidbits of humorous gossip.

"The Spinet" also in Mr. Gellatly's collection, is one of the most felicitous back views of a woman's head and shoulders ever painted. What sumptuousness in delicacy! Would that more women knew how to carry their heads on their shoulders with distinction.

We have some examples of Dewing's production in other lines. His ceiling decoration at the café of the Empire Hotel in New York is considered a fine piece of decorative work. In the Metropolitan Museum is an example of Dewing in the biblical vein. "Tobit and the Angel" has a delicate beauty of design and color, a blending of soft greys and blues. There is spiritual beauty in it, exaltation in the angel's bearing and spiritual longing in the man's.

In "The Letter," also in the Metropolitan Museum, we are back upon familiar ground—a woman of the usual Dewing type is seated at a desk in profile, her hair in a psyche knot. She wears a changeable gown of pink, green and brown. One long slender arm droops over the chair's side, the other rests on the desk, her attitude expresses both pride and repose. The room is austere—bare—the wall without pictures in a blend of brown, grey and green, the floor in cool brown tones, the antique desk of plainest design. This picture is typical of Dewing, a combination of New England austerity and Greek classicism, set to the glamour of modern atmosphere and light.

In some of his methods Dewing is a modernist, yet in his choice of models and point of view he stands alone, combining the romantic and classic tradition with up-to-date technique. In his work aristocracy of feeling and modernity are married.

Catherine Beach Ely

AN EARLY AND A LATE WORK OF ANDREA VANNI

THE good taste of a generous donor has unconsciously enriched the Museum of Fine Arts at Boston by the addition of two panels of Andrea Vanni's best period. In the Bulletin of the Museum of February 1922, I saw a small reproduction of these paintings representing S. S. Peter and Paul which at once suggested to me the name of their author. A photograph which reached me recently has confirmed this impression.

We have up until now only two absolutely authentic works of this artist; the first, which has been known to us for some considerable time, is the polyptych in the church of S. Stefano, Siena, mentioned by the painter in his own diary, which information was repeated by S. Tizio in his history of Siena, the manuscript of which is preserved in the library of the town. The other is the triptych representing the Crucifixion, the Lord in the Garden of Gethsemane and the Descent into Limbo, signed "Andrea Vannis de Senis me pinxit," belonging to Ex-Senator W. A. Clark, New York and published by Mr. F. Mason Perkins in this review in August 1921.

In comparing these two certain works of the master we realize how very different the quality of Andrea's paintings may be. While the polyptych at Siena, notwithstanding some redeeming features, such as the prophets in the Spandrels, can offer but little artistic pleasure, the picture at New York may be classed amongst the most charming products of the Sienese school.

It is true that by deduction it had already been established that Andrea was capable of work very superior to the polyptych in S. Stefano and his Madonna in the Fitzwilliam Museum, Cambridge, for instance, falls but little short in quality of the painting published by Mr. Perkins.

No doubt can exist that the panels presented to the Boston Museum belong to the group of Andrea's good works and not to those which rank with the polyptych, the characteristic rigidity of which we also meet with in the Crucifixion between prophets and in the archangel between saints in the Accademia of Siena and in the portrait of St. Catherine in the Church of S. Domenico in that city.

Two different manners, then, may be observed in the works of Andrea. Now we are practically sure at which period in the artist's career the triptych of New York was executed because Mr. Perkins states this picture was originally at Naples and we have

documentary evidence to the effect that the painter sojourned in this city between 1375 and 1385. On the other hand, the artist's activities lasted from 1353 until 1413, so that we have a period of twenty years before as well as after his stay in Naples during which we are at liberty to imagine that the painter worked in a different manner.

Does this disagreeable rigidity, which may be noticed in certain of the master's paintings, characterize his earlier or later products? Is it a *défaut de jeunesse* or sign of decay? In short, is it anterior or posterior to his Neapolitan manner?

Personally I think it posterior and this for the following reason. Andrea was an adherent of the school created by Simone Martini and although this great painter died nine years before we find any mention of Andrea, this current was still faithfully continued for a considerable time by his immediate followers. However, this generation of painters also gradually disappeared and, charming as he may be at times, Andrea was not sufficiently great an artist to maintain this tradition by himself. Hence his later works retain but few souvenirs of the enchanting art of Simone. I do not think, however, that the hardness in the design of his later works was due to an influence of the Lorenzettis and therefore Andrea did not form part of that group of painters such as Bartolo di Fredi, Lucca di Tommè and Lippo Vanni who at one moment in their careers have followed Simone Martini and at another the Lorenzettis.¹ No, the rigidity in certain paintings of Andrea Vanni is just a manifestation of decadence and even the triptych in Senator Clark's collection, although one of Andrea's finest creations, shows, as Mr. Perkins states, a certain element of rigidity which here does not yet shock the eye but which will develop into the hard and stiff forms of the master's later products.

Little more need be added.

¹ I take this occasion to mention that, notwithstanding the high esteem in which I hold the judgment of my friend Perkins, I disagree with his opinion (*Art in America*, Oct. 1920), that on account of the Madonna, St. Peter and St. Ansanus in the Collection Lehmann, New York (the first previously in the Norton Collection) and the apostle in the Collection Blumenthal, New York we should admit that Lippo Vanni began his career as a pupil of Lippo Memmi. Although I first believed that, considering some similarities in the features with Lippo Vanni's signed triptych, the above mentioned Madonna might be by this artist, the fact that it formed an ensemble with the panels of the Saints which seem to have been made in Simone's immediate surrounding, being of a technic very different to that of Lippo Vanni, make me very doubtful if the attribution to this artist be correct. We find Lippo Vanni mentioned from 1343 until 1375 and the extant miniatures made for the Scala Hospital in 1345—two years after he is first met with—show him already obviously a follower of the Lorenzettis while a fresco fragment in the cloister of S. Domenico, Siena of 1372 seems much more inspired by Simone's art.

I do not think anyone will contradict that the panels in the Boston Museum are by Andrea Vanni: the design of the face, in which the later so obnoxious hardness may be discovered in its earliest form, the piercing eyes and the shape of the hands are most characteristic of our painter. As for the period at which these figures were executed I think they should be placed at a time when the memory of Simone Martini was still fresh, that is to say in the early years of the artist's career, from which also dates the Madonna at Cambridge and the half-figure of the Virgin and Child in the Museum at Berlin, while the Annunciation in the Fogg Museum is an outcome of the transition period between these and the signed picture in New York. A feature borrowed directly from Simone's style is the Gothic movement in the draping which characterizes the first products but which has already practically disappeared in Senator Clark's triptych.²

As we are dealing with Lippo Vanni we might dwell for a moment on a small panel—probably a fragment of a polyptych—which forms part of Mrs. Gardner's collection at Boston. It represents a half figure of St. Elizabeth; a crown is placed on the veil which covers the saint's head, while in her robe she carries roses.

Although not one of Andrea's pleasing products, this picture is of interest on account of its resemblance to the portrait this artist made of St. Catherine. It is certainly of the same late period but somewhat hastily executed, as is frequently found to be the case in similar small panels which formed the terminals of more important works.

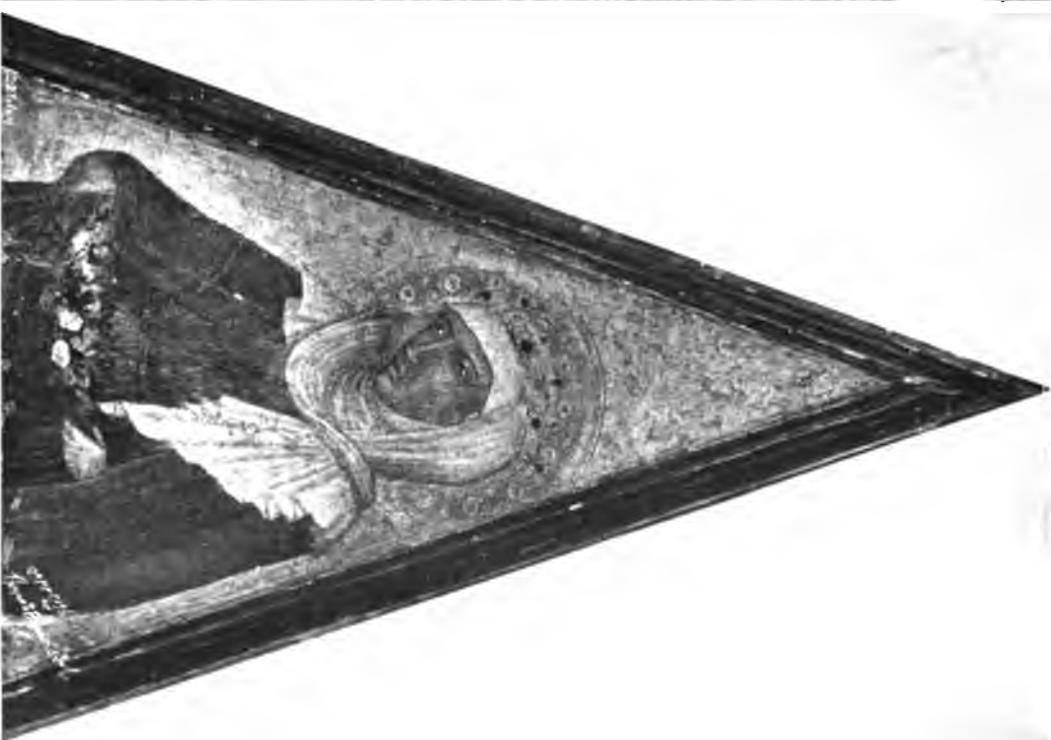
Ronald Ward

² Looking through some old reviews more than a month after writing the above, I discovered that Mr. Perkins had already attributed to Andrea Vanni, the panels of S. S. Peter and Paul when forming part of the exhibition of Siennese art of 1904 (*Rassegna d'Arte*, 1904, p. 145) which here I ascribe to the same artist.

Although I am delighted to find my attribution confirmed by so great a connoisseur of Siennese art as Mr. Perkins, I was quite unaware of his opinion when I wrote this article. That we have come independently to the same conclusion, only makes it all the more likely that it is the correct one.



ANDREA MANTENGA: S.S. PETER AND PAUL
The Museum of Fine Arts, Boston



ANDREA MANTENGA: ST. ELIZABETH
Collection of Mrs. John Lowell Gardner, Boston



ARCADIA

Painted by Albert Pinkham Ryder

Here in this garden that the world knows not
One hears the voices of the long ago,
The throb of strings touched by an elfin bow,
The pipes of fairies heretofore forgot.
Still fragrant as of old this secret spot
And fair as Tempe in the moon's white glow—
An Eden of today that does not know
The curse of Adam that the world doth blot.

A setting like a dream's it is—that wakes
Our slow imagination and that makes
Us sense at last the dance's deathless rhyme
Of nymphs and satyrs living here today
Forever young, as ere had passed away
The gods and goddesses of ancient time.

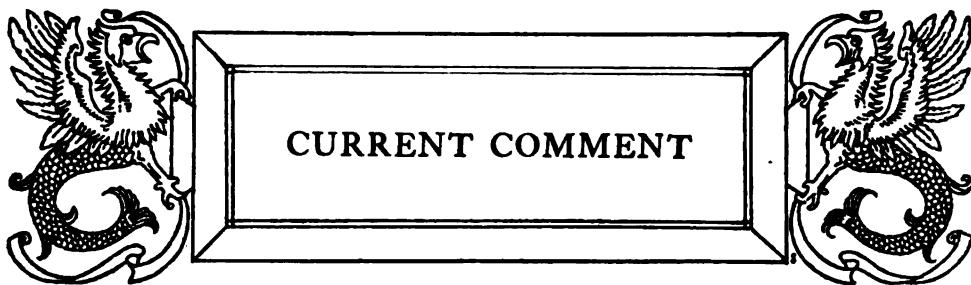
THE WRECK

Painted by Albert Pinkham Ryder

High on the beach, left by the fallen tide,
In bold relief against the moonlit dark,
Deserted and forgotten lies the bark
Which once the ocean's reaches used to ride.
Across one mast hangs still a yard stretched wide
That makes a Cross, upstanding, cold and stark,
There in the night—a punctuation mark
To stop one's heart, remembering Him who died.

And what if now upon Eternity
The world lay like this wreck beside the sea,
Untenanted and broken in the shadows dim,
With nothing standing save the Cross? That thought
Somehow the artist in this picture wrought
To haunt us with its implication grim!

Onderick Fairchild Sherman



LAWSON, ERNEST

The pictures of sand dunes and sea gulls painted on Long Island by Mr. Lawson and shown at the Daniel Gallery last winter included several works of definite and demonstrable aesthetic value in which effective design, fine color and rhythmic handling of subtleties of value were very much in evidence. One of the more attractive canvasses was the "Gulls Feeding" but even finer perhaps was the small "Black Ducks—Dawn," both of them sunrise subjects filled with the exquisite feeling and charm of the hour—the tender light and the clean, sweet air.

NEW ART BOOKS

THE WHISTLER JOURNAL. By E. R. and J. Pennell. Illustrated. Sq. 12mo.
J. B. Lippincott Co. Philadelphia. 1921.

This journal begins with the year 1880 when Mr. Pennell first made the acquaintance of Whistler's work in Philadelphia and ends with the artist's last days in 1903. It is a curious mixture of anecdote, reminiscence and quotations of Whistler's talk, both of the trivial kind and the other really interesting sort. The book is illustrated with reproductions of fine lithographs and etchings, flimsy sketches, drawings, some very doubtful paintings and others in his best vein. With so many biographies, journals, "Lives" and iconographies of his works as we now have, one may wonder a little if, indeed, he is so great a "Master" after all. Certainly much of what is written about him and his work fails to add to his reputation as an heroic figure in the art of his time. Fortunately his works remain to justify his great reputation and to satisfy us as to the originality and the beauty of much, if not all, that he produced.

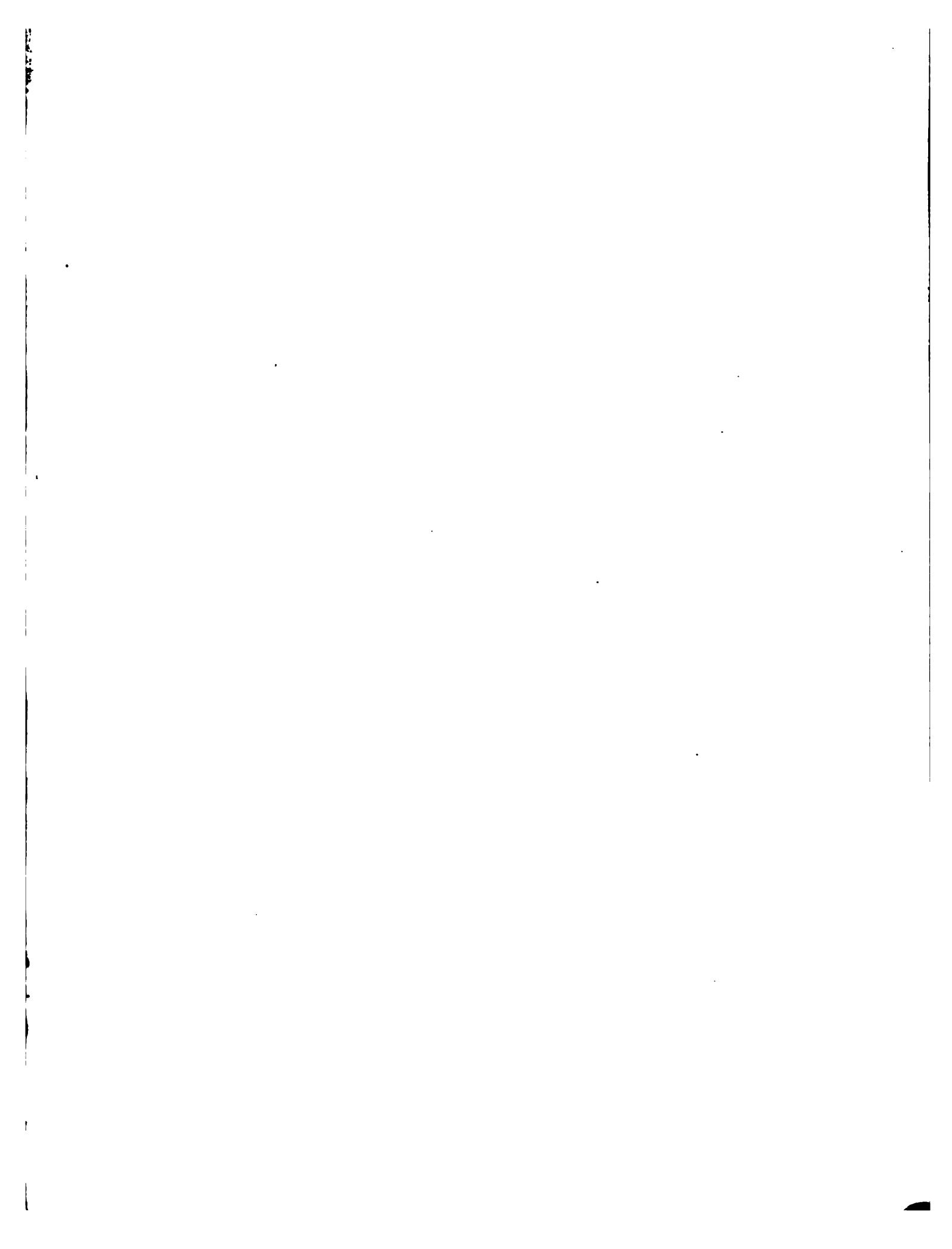




FIG. I. EDUCATION OF THE VIRGIN. SANDSTONE.
School of Trazes. Beginning of Sixteenth Century
The J. Pierpont Morgan Collection, Metropolitan Museum of Art, New York

ART IN AMERICA AND ELSEWHERE
AN ILLUSTRATED BI-MONTHLY MAGAZINE
VOLUME X . NUMBER VI . OCTOBER 1922



A GROUP REPRESENTING THE "EDUCATION OF
THE VIRGIN" IN THE MORGAN COLLECTION
AT THE METROPOLITAN MUSEUM



UBJECTS represented in art varied according to countries and periods. And so, for instance, while we very seldom meet in France with the representation of Saint Anne, the Virgin and the Infant Jesus, called in Germany "Anna's Selbsdrift," the "Education of the Virgin" is an eminently French subject and almost never or very seldom do we find it outside of France. In France itself the subject of Saint Anne and the Virgin was in use during the whole mediaeval period,¹ but the type and manner of the representation was definitely fixed and became immutable in the latter part of the fifteenth century, at the time when, as a consequence of the extensive popularity of saints, the vogue of "corporations" and "confréries" was the greatest. Each of them had a particular saint whom they venerated. Sometimes he was supposed to protect the "confrérie" or "corporation," at other times he was shown as a model to imitate.

¹Among others there are two examples in the Troyes Museum dating from the 14th Century. See Koechlin and Marquet de Vasselot: *La sculpture à Troyes*, p. 122.

Saint Anne was among the model saints and she was invariably chosen as patroness of "Confréries" composed of mothers of families. There could not be found, both for the mothers and their children, a better example to imitate than that of Saint Anne bringing up and educating her daughter, the Holy Virgin. For "... she who did not find anything below her dignity, who did not disdain to teach the a. b. c. to her daughter in order that she might be able some day to meditate upon the words of God" was an example worthy of imitating.² And in this way was created one of the most popular subjects of the late mediæval period "The Education of the Virgin" in which the Child spells with the tip of her finger the letters in the book which Saint Anne shows her.

This particular instance was treated by artists in various branches of art and a most interesting example can be found in the Book of Hours of Anne of Brittany, illuminated by Jean Bourdichon, in which Saint Anne is represented seated on a throne. In front of her stands the Virgin with folded hands looking at the open book which Saint Anne is holding with both hands.³

It is in sculptural representations, however, that we find most examples of "The Education of the Virgin." The one from the Château de Chantelle made for Anne de Beaujeu, sister of Charles VIII, is the best known and also one of the most beautiful.⁴ The group in the J. Pierpont Morgan Collection here reproduced (Fig. 1) though less known is of equal beauty and is represented in the same traditional way. Both Saint Anne and the Virgin are standing on a low octagonal base. Saint Anne is seen at the right wearing a gown in the fashion of the time, gathered and girdled around the waist and trimmed with a jeweled border forming a square around the shoulders and below the neck. Over her gown is a mantle covering her back and right shoulder while gathered under her left arm and draped in front under her girdle. Her face is framed in the folds of a wimple and over it is a veil. She is supporting an open book with her left hand while pointing with the forefinger of her right to a passage at which the Virgin looks with great attention, while supporting the other part of the book with one hand and with the other turning its pages. She is represented as a

²Emile Mâle: *L'art religieux à la fin du moyen âge*, p. 204.

³Illustrated in the Book of Hours of Anne of Brittany and in Emile Mâle *L'art religieux à la fin du moyen âge*, p. 204, fig. 94.

⁴This group is now in the Louvre. See the article by André Michel: "Les Statues de Sainte Anne, Sainte Pierre et Sainte Suzanne au Louvre" published in "Mémoires et Monuments Piot" 1899, vol. VI.

young girl, her loose hair falling in heavy waves over her back and shoulders and having a garland of leaves and flowers around her head. Dressed in the fashion of the time, she wears a gown with a tightly fitting bodice cut in a square in front while the skirt is full and slightly held up over her right hip under the girdle, which is placed low and has a long sash hanging down in front.

This group executed in sandstone and measuring 57½ inches in height is of exquisite beauty. The pose and bearing of Saint Anne are of the greatest nobility and her facial expression of unsurpassed purity and kindness. The execution of the group is of the simplest but also of the most perfect; the hands are modelled to perfection and the garments fall in flexible and harmonious folds. In the statue of Saint Anne is expressed a quality of affability, serenity and tranquil grandeur rarely surpassed in any sculptural representation and in her bearing full of nobility, she commands respect as well as love. As for the Virgin she is of a less noble type than Saint Anne but has nevertheless a great charm.

The provenance of the group is not known. It formed part of the famous Hoentschel Collection and it came to the Metropolitan Museum through the generous gift of Mr. J. Pierpont Morgan. To find, therefore, the school in France to which it belongs, we have to pass through a process of minute examination and comparison with other statues of the same period. The ones with which it shows the closest resemblance in conception as well as in execution and spirit are the figures from the Solesmes Entombment (Figs. 2 and 3) executed in 1496 and the figure of Saint Marthe (Fig. 4) in the Church of Saint Madeleine in Troyes made about twenty years later but expressing the same particular qualities as the Solesmes masterpiece. This representation, though dated, is the object of a great divergence of opinion as to its authorship. Many claim it to be the work of Michel Colombe basing their assertion on what they call irrefutable facts. Paul Vitry in the best work on the subject is against this attribution, adding, however, that, conceived in the same spirit, it shows many characteristics of the art of Michel Colombe.¹ This opinion is endorsed by M. André Michel² and in fact when we compare the Entombment with authentic works by Michel Colombe we find that the garments of the figures from Solesmes are fuller and that the figures themselves are con-

¹Paul Vitry: *Michel Colombe et la sculpture française son temps*, p. 297.

²André Michel: *Histoire de l'Art*, vol. IV, p. 598.

ceived in a more realistic spirit. But while the art of the anonymous master of the Solesmes Entombment appears realistic, it is a realism completely different from the Flemish realism, for example, where every detail is noticed, emphasized and to a certain extent exaggerated. Here on the contrary everything seems softened, simplified and in a certain measure idealized. There is an admirable balance and sense of proportion associated with a perfect understanding of nature. The work on the whole is a most representative example of the tendencies prevailing in French art at the time in which the purely French traditions of the thirteenth century came again into life. They were to a great degree lost during the fourteenth and fifteenth centuries but with Michel Colombe and other contemporary artists, France regains her old traditions. She then abandons the too realistic Flemish and Burgundian search for life and expression, which she had practised for a certain length of time, and replaces it with a perfect understanding of nature, in which an admirable sense of proportion is brought forward and all unnecessary details eliminated. The region of the Loire with Michel Colombe and his School best illustrates these tendencies in sculptural representations. But outside of the region of the Loire there were other parts of France where exactly the same tendencies prevailed. One of them and the best known is the region of Troyes, which in the first half of the sixteenth century developed and exaggerated characteristics of its own but where from 1500 until about 1520 we find examples of the greatest achievement composed in exactly the same spirit as the Solesmes Entombment and some of the other masterpieces of the School of the Loire.

The best of them is the figure of Saint Marthe in the Church of Saint Madeleine in Troyes, executed about 1515 but showing the same inspiration as the figures from the Solesmes Entombment. She is conceived in the same realistic manner, devoid of the slightest exaggeration in attitude, bearing and expression. She is dignified and calm, the folds of her garments do not show any sudden breaks or cracks so common in the Flemish representations, but they fall logically and harmoniously, following rhythmically the movements of the body. Among other statues of the same school composed in the same way is the figure of Saint Bonaventure⁸ in the Church of Saint Nicolas in Troyes, showing in the conception and in the execution exactly the same qualities as the figures both of the Solesmes Entombment and of

⁸See reproduction in Paul Vitry: *Michel Colombe et la Sculpture de son temps*, p. 322.



FIG. 4. SAINT MARTHE
Church of Saint Madeleine, Troyes

FIG. 3. MARY MAGDALEN
Detail of the Solemn Entombment

FIG. 2. VIRGIN AND ST. JOHN
Detail of the Solemn Entombment



Saint Marthe. The same can be said of the group of Saint Anne and the Virgin from the Morgan Collection here illustrated. It resembles in many particulars both the Solesmes figures and those of Saint Marthe and Saint Bonaventure from Troyes. The conception and execution are exactly the same. There is the same sense of proportion, the same nobility in the bearing, the same attenuated realism in the composition of the figures. In comparing Saint Anne with the figure of Saint Marthe we find the same freedom and elegance in movement and the same attitude full of nobility. The gowns are similar and their folds fall identically showing straight, deep hatchings. The way also in which the mantle is draped in front and gathered under the belt is similarly represented in both statues. The facial expression also shows analogies but these analogies are even more accentuated when we compare Saint Anne with some of the figures of the Solesmes Entombment such as the Virgin or Mary Magdalen. As for the figure of the Virgin in the Morgan group, as we have already noted, though full of charm, it is of a less pure and perfect conception than that of Saint Anne. Her attitude is less simple and her head slightly bent to the side as she regards the letters to which Saint Anne is pointing in the open book, shows a certain affectation. The representation, however, on the whole belongs with the best examples of French sculpture of the time.

The group is labelled in the Metropolitan Museum as belonging to the School of the Loire of the early sixteenth century. No definite objection could be made to the attribution as in its conception and execution it shows many characteristics of the Solesmes Entombment which belongs to the School of the Loire. On the other hand we have seen that it shows the same if not a closer relationship with the figure of Saint Marthe of the School of Troyes, which in her turn though executed about twenty years later shows the same conception as the figures from Solesmes. If we knew the exact provenance of our group it would be easier to determine the school in France to which it belongs but taking into consideration its artistic achievement only, we would be rather inclined to group it with the statue of Saint Marthe. The "Atelier of Saint Marthe," as Koechlin and Marquet de Vassellot so well defined in their work on the Troyes Sculpture, though forming part of the School of Troyes, does not show the typical and exaggerated features with which we generally associate works from that region, executed in the first half of the sixteenth century and later. Saint Marthe and

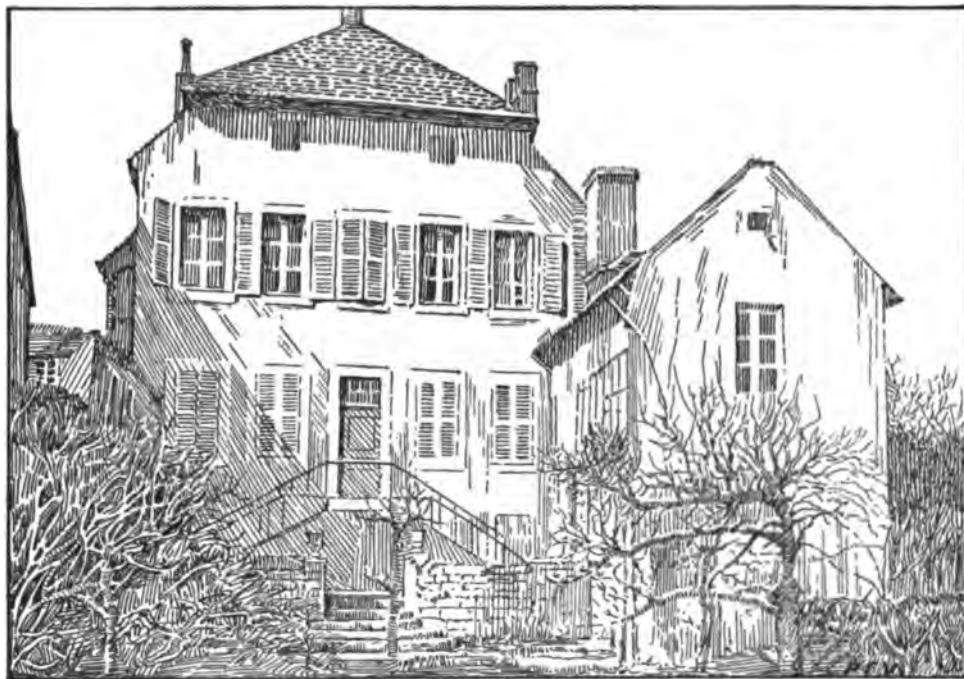
figures associated with her are as we have already said, of the same inspiration as the Solesmes Entombment. The Metropolitan group also shows the same inspiration but it was executed at a later date, probably about the same time as the statue of Saint Marthe, about 1510-1515. In grouping it with this statue we take into consideration, beside the resemblances which we have already noticed, the style of the costumes both of Saint Anne and of the Virgin, which are more frequently found in the region of Troyes. The way also in which the Virgin's hair is arranged over her ears and falls in heavy strands over her back and shoulders is also, to some extent, more typical of that school and it is interesting to compare her as well for the type as for the costume and hair with a number of statues from the School of Troyes, among others with the Virgin from the Troyes Museum.⁴ Another favorable factor in associating the Metropolitan group with the "Atelier of Saint Marthe" would be the great predilection shown by the artists of the school of Troyes for the subject of the "Education of the Virgin."

Stella Rubinstein

*Koechlin et Marquet de Vasselot: La Sculpture à Troyes, p. 122, fig. 37.

GUSTAVE COURBET AND HIS COUNTRY

THE subject of Gustave Courbet's art has been so exhaustively treated by various experts that little remains to be said or learnt about it. But concerning the man himself, whose appearance during an age when Ingres and Delacroix (the respective apostles of classic and romantic art) were the high lights of their generation, is such a baffling argument to the art evolutionist, there is room for endless investigation. The modern artist is often such a chaotic product of new theories, old traditions, fads and fashions, that little of the original individual survives. Courbet was the product of neither an era nor a school, but the blossoming of an entire race, of generations of ancestral and fully matured characteristics. The people of Franche-Comté are a distinctive species, with qualities that the foreigner least associates with the French character — a sobriety of thought and speech, a directness and general stability that are not conspicuous in the Parisian or Meridional born. And Courbet was primarily a Franc-Com-



GUSTAVE COURBET'S BIRTHPLACE, ORNANS
From a pen drawing by P. E. Valrio

tois and afterwards a Frenchman and, as such, personified the robust independence of his whole race. It was during a day spent among his native surroundings, in his native land, that I realized that here, and here alone, was to be found the explanation of Courbet and his individuality. In the very character of the river Loue that he has immortalised with the passionate love and sincerity of a folk-song, there is a curious analogy to the artist himself. For, disdaining the ways of the conventional river which begins in a tentative stream, gaining strength and confidence from others as it proceeds, La Loue bursts forth with sudden splendour from a mass of rocky structure, now breaking its impetus with brilliant cascades, now relaxing into a calm, rippling stream that flows through pleasant meadows and fertile valleys. Such was Courbet's irruption into the world of art and, for these two so different aspects, we find parallel expressions in two of his most representative works — the *Casseurs de Pierre* — a very battle-cry of ruthless realism, this — and the sylvan creation of the *Remise de Chevreuils*. For pure unflinching realism, an impersonal statement of one of life's sordid facts, the *Casseurs de Pierre* is unsurpassed. We feel in Constantin Meunier's miners creatures fashioned by the same God who

created the artist. To be impervious to their dignity and pathos is impossible for any sentient human being. The stonebreakers of Courbet are but the animate part of the toil they accomplish. Any sympathy they arouse is entirely to the credit of the spectator.

In the Remise de Chevreuils, on the other hand, Courbet has penetrated the intimacy of nature and nature's creatures with a loving insight in which is the very breath of Theocritus. Every gesture, every attitude of the various deer in their unpremeditated grace, reveals the quiet joy of the animals in their native seclusion and security from their enemy, man. Courbet, whose understanding of their habits, their construction, their anatomy, was so fundamental, that he suggested these without effort or emphasis, has produced more celebrated presentations of them, but the Remise de Chevreuils surpasses them all in poetic quality.

The sentiment and refinement of which he gave evidence in this work are singularly absent when he dealt with humans, but he saw them in their most prosaic aspect and here he delighted in the glorification of the commonplace. And yet, in all this, there was the dogged pursuit of his gospel of truth, a refusal to gloss over facts or try to see what was not apparent to his own vision and apprehensions. A slight but significant demonstration of his practices is furnished by an incident described by his friend Wey. The two men were one day in the country together and Courbet, who was engaged in painting a distant scene, had laid a greyish tone all over his canvas. Presently he called upon his friend to tell him what it was that he was painting. Wey, after contemplating the distant landscape, replied that the atmosphere and distance prevented him from discerning it clearly. "But you," he added, "have represented heaps of firewood." "That's right!" exclaimed Courbet, "they are heaps of firewood! Now, I did not need to know that. I painted what I saw without having any cognizance of what it was." This illustrates very aptly Ingres' definition of Courbet as "an eye." (*ce garçon là, c'est un oeil*).

I had expressed my desire to visit Ornans to an artist friend in Paris and inquired of him whether there might be a chance of finding there any of his family descendants. I learnt that, of the Courbet family, there was, alone, a remaining nephew living at Ornans, to whom my friend volunteered to write announcing my visit. He gave me a few particulars concerning the life of this nephew, who was the son of Zoé Courbet, the youngest sister of the artist. She was a woman of an



GUSTAVE COURBET: THE STONE BREAKERS
The Dresden Art Gallery



GUSTAVE COURBET: STAGS AT REST
The Louvre, Paris



intractable and excitable nature who married an ardent Bonapartist and incurred the resentment of her family by her unsisterly actions towards her communistic brother, secretly informing the Swiss authorities of his presence in their country where he had taken refuge. She neglected her two sons, sending them to be reared by peasants and placing them later at a semi-charitable school. Her mind became totally unbalanced after the death of her husband and she died in the belief that he had been spirited away by her enemies. This son made an unfortunate marriage, which ended in a complete separation from wife and children, in all of which he was entirely blameless. He returned to Ornans some twenty years ago and here moored his existence — living with two aged women, distant cousins of the Courbet family and assisting them in the care of their small patrimony. It was Zoé Courbet who posed for the foremost figure in the *Demoiselles du Village* and for the kneeling girl in the *Cribleuses de Blé*. The former picture is in America and was shown at the anniversary exhibition of his works held at the Metropolitan Museum in 1919.

The railway to Ornans is a mere offshoot at Besançon from the main Paris-Lyons line and the old fashioned "train-omnibus" ambled along in a desultory manner at about eight or ten miles an hour, giving me ample time to take in the passing country. Some French writer has very aptly described this part of Franche-Comté as "the preface to Switzerland." Without attaining the spectacular magnificence of the latter, the landscape is a modified version of its oppositions and, instead of the trivial little chalets which have always struck me as a curious and jarring incongruity, the small rustic dwellings in their delicious blending with the surrounding country, seem as much a part of it as the native vegetation. Tunnel succeeded tunnel and we emerged amidst majestic heights of rock terraces giving a mediaeval appearance of walled cities and fortresses, and soft depths of verdant valleys, clear streams coursing over the stones, cool recesses of lichen covered rocks, all gradually veiled by the waning daylight. The gloaming had melted into night as I stepped out at the little station of Ornans. The distinctive local types and dialect, the dim masses of the dominating heights that hem in the village, completed the sense of isolation experienced as soon as we had dropped out of the main railway line. After a night passed in a rough hostelry, I found a short, slightly bent figure awaiting me outside, which I immediately recognised as the Courbet relative to whom my friend had recommended me. With his grey

spreading beard, his simple village attire, his country stick and wide-brimmed hat which he kept almost constantly in his hand, he might have stepped out of one of Jean Jacques Rousseau's books. Strangely unlike the harsh type of the Franc-Comtois country folk, he bore the impress of one whom life's rebuffs have crushed but not soured. But I noticed, as we passed through the village, a warmth of tone, a kindness of glance in the greetings he received, that testified a general sympathy, for it is well known among the villagers that the resentful Juliette Courbet, who acquired great distinction through the paintings of her brother that she left to the French government and the fact of being his sole legatee, left all her money to strangers and flatterers, reserving but an insufficient pittance to her sister's offspring.

A recent ceremony had taken place — the inauguration of a memorial tablet placed upon the house in which Courbet was born. This is a simple two storied middle-class dwelling, shut off from the street by a high wall on one side, the front with a stone staircase, facing a garden well stocked with fruit trees. After reading of the bitter humiliations heaped upon the unfortunate artist during the latter part of his life, it was interesting to note the distinguished names that figured among the committee list. Equally significant were the two facts cited by M. Léger, himself a Franc-Comtois and one of the great authorities upon Courbet, at whose instigation this tardy tribute was rendered to him. He wrote in the local publication "Franche-Comte et Monts Jura," "The Louvre has to-day to deplore the indifference of its directors, who abandoned the Casseurs de Pierre to the Dresden Museum and refused to purchase for 20,000 francs the Atelier for which it was recently obliged to pay the neat little sum of 700,000 francs." Incidentally, I should mention M. Léger's delightful volume of "Courbet, selon les Caricatures et les Images."

At the Mairie, at Ornans, is a picture which has a painful interest. When Courbet painted the *Rencontre*, mockingly baptised by his detractors Bonjour Monsieur Courbet, he little guessed that he would one day paint the picture of Courbet in Prison. To contrast the two presentments—the artist rejoicing in the free exercise of a loved profession, his painting pack upon his back, his active exuberant figure as he advances towards his friend, with the dejected, drooping figure, resting wearily against the prison bars, is to gauge the whole tragedy of Courbet's end. A little excursion he took into the sculptor's art resulted in the *Pêcheur de Chavots* (a characteristic local type) which occupies

the centre of a small fountain on the market place, pleasing in its boyish grace and spontaneity of attitude.

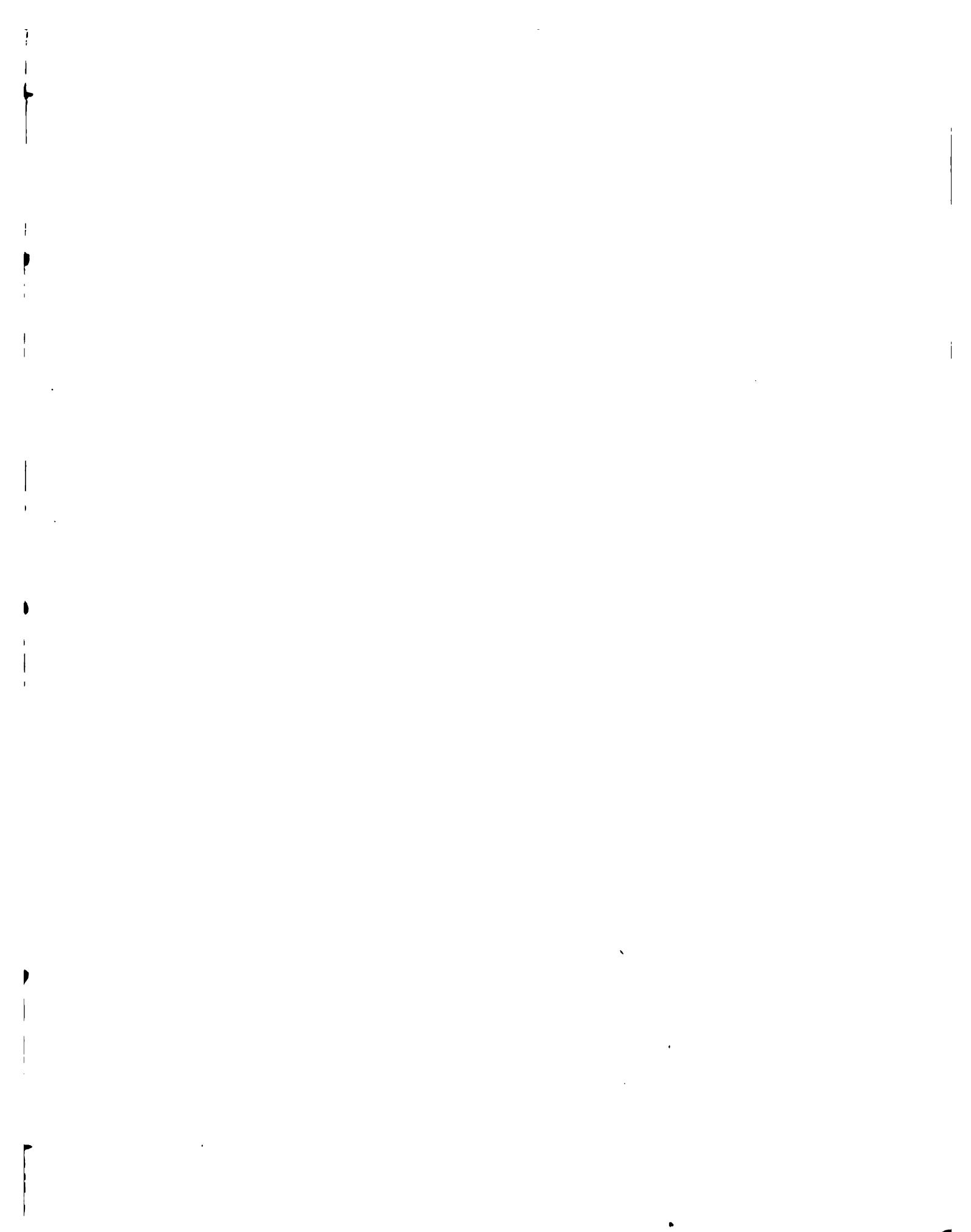
We crossed one of the rustic stone bridges that span the Loue, so tranquil here, with every stone and pebble showing through the clear amber of its gently flowing waters. The ancient houses at this spot look as if they had slid down from the heights to the water's edge and checked themselves just in time to avoid immersion. Time has subdued the tiled roofs to a soft dove-coloured hue, and, here and there, the vivid touch of a blooming plant at one of the decrepit windows lends a note of life and gaiety to the leprous walls. A winding road led us up past the little seventeenth century church and the village drinking trough, and my guide stopped at one of an irregular row of peasants' cottages. As we entered an old fashioned kitchen, two elderly women came forward to greet the visitor from Paris with an unaffected cordiality and a touch of deference that neither diminished their own dignity nor embarrassed the recipient. I was shown over the modest dwelling (one of the old Courbet holdings) — the old ladies' bed-room leading out of the kitchen, the grange, sunk a few feet below to the side, which housed many American soldiers during the war, the abandoned cow stable beneath. Above, on the second floor, sleeps the man of the house and here, when the season for the tending of the vines and the preparing of the soil does not require all his efforts, he still finds keen happiness in plying his former craft as a wood carver and his work grows into various forms and fancies, frames, chairs and other objects principally of the Louis XV style. I remained long at the window, which opens onto a perspective of radiant beauty. The spreading hillslopes bared their patchwork in varied greens of vineyard, bean and cereal field with amorous eagerness to the declining warmth of the late summer sun; above were the ubiquitous rocky walls, partially verdure clad. On one eminence rose, erect and imperious, the "Vierge du Mont," on another, the old chateau d'Ornans.

An invitation was extended to me by my new friends and, knowing their usual spare régime — meat being but an occasional luxury, I was especially touched at the bountiful repast provided. I tried to bring the conversation upon the topic of their famous relative, but his memory has been obscured by time and the pressing questions of the rain and droughts, the grape harvest and the high cost of living. Their girlish memories bore chiefly upon his striking appearance, his genial ways in the company of friends, the musical gatherings he loved to organise and

his fine bass voice. After being shown the *potager* or vegetable garden, with its well tended plants and tile-capped stone walls, wreathed in clustered vines, I was taken to visit the quiet little cemetery a few hundred yards further up the hill. It is more than a year since Courbet's body, brought from the Tour-de-Peilz in Switzerland where he died, has found its final resting place here, among his native hillsides which he loved so well. At the head of his grave, enclosed within a chain, is a small rough-hewn headstone, with a simple inscription to his memory. On one side of the cemetery lies the unamiable Juliette, interred with her mother and sister who died young. No flowering plant or loving mementoes adorn her grave. On the other side, quite by itself, is another grave. On the headstone hangs one of those ugly and pathetic bead garlands so much in favour with the humbler French class, with the inscription "A notre Mère." Two blooming rose bushes throw a glamour of loving thought over the resting place of Courbet's unfortunate sister, Zoé — the testimony of a filial instinct that maternal neglect and indifference could not extinguish.

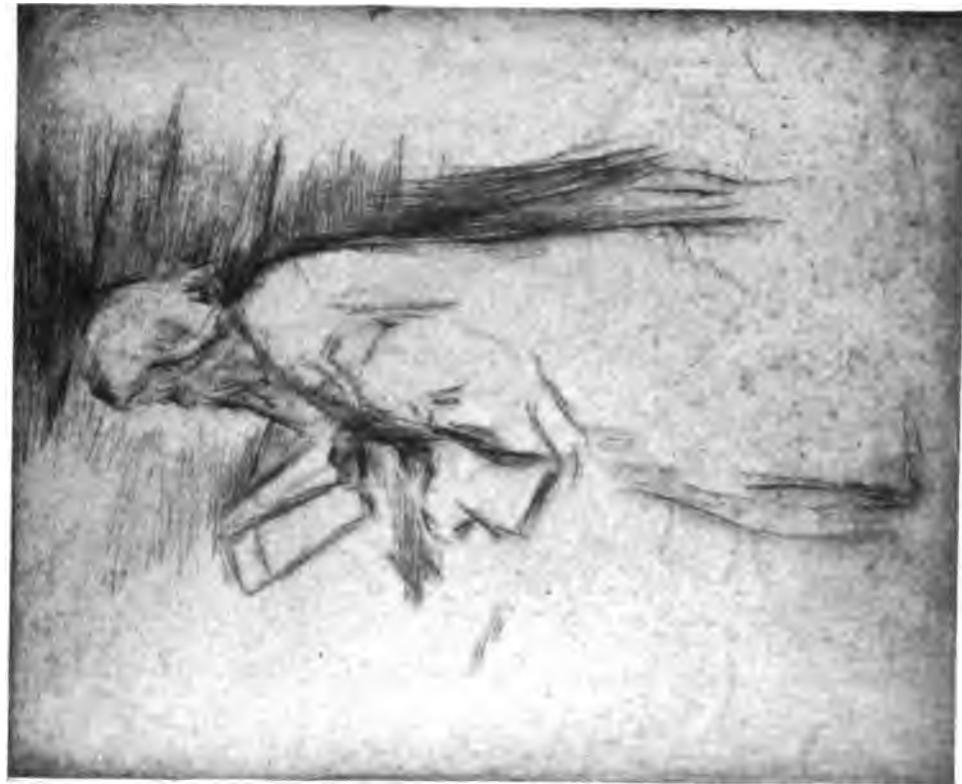
The close and intimate relationship of Courbet to the land from which he sprang can only be estimated in its very presence, where every detail of form and colour, every idiosyncracy of the landscape is a silent but eternal confirmation of what he has related to us in his art. His robust individuality resisted all extraneous influences and was stimulated, but never modified or visibly affected, by the men whose work he most admired. boastful and bombastic with his fellow men, he bowed to Nature alone and made himself her faithful and docile pupil. As such, he will always remain one of the striking personalities in the annals of art.

Edith Valies.





HELEN
ETCHING BY MARGERY AUSTEN RYERSON



TAGORE
ETCHING BY MARGERY AUSTEN RYERSON

THE ETCHINGS OF MISS MARGERY RYERSON[†]

THE degree of success with which an artist succeeds in expressing in his chosen medium the essential individuality and special significance of his subject has much to do with the æsthetic interest of his product, and the delicacy of Miss Ryerson's graving of her etchings of children, together with the fine sense of color with which she extracts from the printing of her plates unusual subtleties of value, are unmistakable evidences of an understanding of the fairy-like nature of childhood and a mastery of the method sufficient to enable her to interpret it with exquisite charm. Rarely does she wipe a plate clean before printing, and the definition of line therefor seldom impinges upon the indefinite and intriguing rendering of form. Thus, wisely, are the portraits of her little "sitters" finished — that evanescent, whimsical quality which is their peculiar trait and which can not be expressed so aptly suggested as to be quite inescapable.

Another characteristic of Miss Ryerson's etched portraits which deserves consideration and establishes more permanently, I think, her position as an artist of exceptional distinction is the ability to execute a convincing likeness by means of the figure alone — the face not really appearing in the portrait at all. The most notable example of this sort is the Portrait of Tagore, in which dress, form and attitude alone supply the material of a surprisingly convincing portrait. The Brother and Sister is another example. The pose of the little girl mothering her baby brother acquaints us as satisfactorily even as a glimpse of her face could with the essential sweetness of her character and loveliness of facial expression. It is an omission in a portrait of little account it seems where otherwise the figure is an adequate interpretation of any personality, for the imagination of the spectator subconsciously remedies it almost invariably—often before it has really been realized at all.

Miss Ryerson chooses her little models from among the inmates of Church schools and kindergartens in the lower East-side district of New York City mostly and generally etches her plates direct from the model, though sometimes the figure is indicated in outline on the metal with a lithographic pencil in determining the pose. Many of her children, however, are never really posed at all but simply caught at their noon-day nap or as they wait in the nursery for their busy mothers, who come for them toward night. As a consequence they have about them the sensible realism of life and a very intimate human appeal.

Besides her etchings, which have been exhibited at the Chicago Art Institute, the Toledo Museum, Grand Rapids Art Association and the Morristown (N. J.) Library, Miss Ryerson has shown portraits of children in oil at the National Academy in New York and does some charming sketches of them in pastel.

LIST OF THE ETCHINGS OF MARGERY AUSTEN RYERSON

Children, done in Provincetown, Mass.	
Brother and Sister	7" x 10"
Evelyn	3 $\frac{1}{8}$ " x 5 $\frac{1}{8}$ "
Asleep	3 $\frac{7}{8}$ " x 3 $\frac{5}{8}$ "
Portuguese Child	2 $\frac{9}{16}$ " x 4 $\frac{1}{4}$ "
Isaiah and His Grandmother	4 $\frac{5}{8}$ " x 5 $\frac{5}{8}$ "
Mary and Her Brother	4 $\frac{3}{8}$ " x 4 $\frac{5}{8}$ "
Ben and His Duck	8" x 10"
Sleeping Child	2 $\frac{9}{16}$ " x 4 $\frac{3}{16}$ " (2 states)
Vivian	4 $\frac{9}{16}$ " x 7"
Italian Children found in or connected with New York Day-Nurseries and Kindergartens.	
Laughing Child	3" x 4"
Child in a Chair	4 $\frac{3}{8}$ " x 5 $\frac{3}{4}$ "
Rosa	4" x 5"
Sleeping Kiddie	4 $\frac{1}{4}$ " x 2 $\frac{3}{4}$ "
Helen	4" x 5"
Angelina	6" x 5 $\frac{1}{2}$ "
Tessie	4" x 5"
The Swing	7" x 10"
Italian Children	5 $\frac{3}{8}$ " x 4 $\frac{1}{4}$ "
Italian Child	4" x 5"
Sound Asleep	5" x 4"
Christmas	6 $\frac{1}{2}$ " x 7"
Camela	4" x 6" (2 states)
Frances	2 $\frac{5}{8}$ " x 3 $\frac{3}{4}$ "
Irene	6 $\frac{1}{8}$ " x 8"
Reading	8" x 10"
Nimfa	6 $\frac{1}{2}$ " x 7"
Johnny (Irish Russian)	8" x 6"
Russian (Johnny)	4" x 5"
Rosario	5 $\frac{1}{2}$ " x 6"
Other Subjects	
Motherhood	3 $\frac{7}{8}$ " x 5 $\frac{3}{4}$ "
Dressing Mary-Joe	6 $\frac{1}{8}$ " x 8"
The Shawl	5" x 7"
Sister	5 $\frac{1}{2}$ " x 6"
Dutch Woman	5" x 7"
Mr. Beangraver and Mary	6 $\frac{1}{4}$ " x 8"
Resting	8" x 10"
Tagore	(Sketched from gallery of church while he was lecturing) 4 $\frac{1}{2}$ " x 5 $\frac{1}{2}$ "
Fifth Ave.	4 $\frac{1}{2}$ " x 6 $\frac{3}{4}$ "
Old Man	5" x 6"
Nativity	2 $\frac{9}{16}$ " x 2 $\frac{1}{2}$ "
Head of Child (or Peter)	4" x 2 $\frac{1}{16}$ "
My Great Grandmother (Taken from her daguerreotype)	5 $\frac{1}{2}$ " x 6"
Child	6" x 4"
Start of Baby's Head, No. 1.	4" x 5"
Start of Baby's Head, No. 2.	3" x 2 $\frac{7}{8}$ "

JOHN TRUMBULL'S PORTRAIT OF WILLIAM ROGERS

THE history of John Trumbull whose portrait of William Rogers was shown at the Union League Club Exhibition of February, 1922 is too well known today to require repetition here. He painted portraits both in miniature and life size but his fame as an artist will endure rather as the painter of historic scenes illustrating American naval and military exploits. He gave the Art Gallery that bears his name to Yale University and his remains rest therein.

William Rogers, whose portrait, one of the best examples in life-size from Trumbull's brush, was exhibited at the Union League Club, was a shipping merchant of considerable means in New York in the late eighteenth and early nineteenth century. His business seems to have been mainly with the West Indies, Martinique, Santa Cruz, where he had a brother and Anguilla, where he lived in 1785. His first New York address is at 57 Wall Street, but he later moved to a house at about 102nd Street and the river, his property extending to the southward almost to Stryker's Bay. He was prominent in the annals of St. Michael's Church at 99th Street and Amsterdam Avenue and one of the three trustees who held the property until the church was built. Born in 1761, this portrait painted in 1804 shows him in the prime of life at forty-three, a man with fine raven-black hair, and a florid face, brown eyes and regular features. William Rogers married, November 17th, 1801, Mrs. Anne Cruger, the daughter of Peter Markoe of Santa Cruz, who had married Nicholas Cruger of New York in 1786. They had no children and when William Rogers died in 1817 this likeness of him by Trumbull was left to Anne Beloste, an adopted child, the daughter of friends in Martinique, who later married James Taylor of Edinburgh, Scotland, who lived at Albany. At her death the portrait became the property of her daughter, Mrs. Ward Hunt, wife of Justice Ward Hunt of the U. S. Supreme Court, who bequeathed it to her neice.

JOHN JOHNSTON'S PORTRAIT OF JOHN PECK

AMONG the early American portraits shown in the Union League Club Exhibition of March, 1922, was an unusually interesting example of the work of the rare Boston artist, John Johnston, born in 1752, who died in 1818. He was the son of Thomas Johnston who kept

a shop on Brattle Street in that city, where he sold colors, made charts, did engraving and the like. John Johnston served in the Revolution, reaching the rank of major and was an original member of the Society of the Cincinnati. Among others he painted portraits of several historic personages, including Increase Mather and Samuel Adams.

John Peck, the Boston ship-builder, whose portrait was shown at the Union League Club, was the son of Robert Maynard Peck, who married Sarah Peck of Boston, July 3, 1769. Robert was the son of another John Peck and Sarah, his wife, the widow of still another John Peck. Evidently there was little if any hesitation about intermarrying in the family. John Peck's father who is called both "gentleman" and "felmaker" probably died late in 1781 or early in 1782, as on January 28, 1782 the widow was appointed administrator of his estate and on December 6, 1782 William Bryant a "trader" of Boston, who later married the widow, was appointed guardian of Robert Peck's four children, John, Nancy Brewer, William and Robert Maynard. Nancy Brewer, born in 1771, married in 1793 Edward Stow of Boston and she and her husband were both painted by Gilbert Stuart in Bordentown, N. J. in 1802 or 3. Edward Stow gave to his daughter Caroline Adelaide the portrait of her Uncle John Peck by Johnston and a miniature of himself by Benjamin Trott. This gift is recorded in a letter now in the possession of Mrs. Adelaide Walton, a descendant, of Oakland, N. J., the former owner of Johnston's portrait of John Peck.

A number of the portraits formerly attributed to John Johnston are now believed to have been painted by Christian Gullager, the Danish artist, who painted in Boston after 1789 and whose portrait of Washington, painted in Portsmouth, N. H. is mentioned in Washington's Diary.

Frances Fairchild Sherman



John D. Rockefeller
By John Johnston

Exhibited at the Union League Club, New York



William Rogers
By John Trumull



THE QUAINT FRESCOES OF NEW ENGLAND

THE dislike of the first settlers of New England to all forms of ornament, scarcely outlived the first generation, for, though about 1639, Rev. Thos. Allen, of Charlestown was summoned before the court and severely reprimanded and fined for having his house painted, (although the sentence was revoked when he proved that it was the former owner who was responsible for the abomination, and that he also disapproved), it was not many years later (1702) when the selectmen of Boston actually ordered that the house and fence of the "Latten Schoolmaster" be painted; and brightly painted and gilded signs and the royal arms appeared in the streets and even portraits of prominent people began to adorn their walls.

There seems always to have been at least one member of each family blessed with some artistic ability, which displayed itself more and more in plainly painted walls of a red, yellow, or white ground with perhaps a stenciled border of small figures or flowers in contrasting colors; or the figures traced on the sanded floors on gala days; or the hooked rugs, brightly colored chintz curtains and patchwork and finally, with the opening of the nineteenth century, the landscape papers and frescoes, with a picture over the mantel, which, though frequently crude, is so charmingly ornamental and effective.

Thus New England became a rich storehouse of colorful home decorations, belieing the proverbial bleakness and gloom of the inhabitants of this rock-bound coast.

These frescoes show unmistakably the innate love of the people for the beautiful, and their appreciation of things artistic, which, like Banquo's ghost could not be suppressed, even with the severe training and penalties of the forefathers. In fact, native American art really began with a Puritan and a Quaker—John Singleton Copley of Boston and Benjamin West of Philadelphia.

These early frescoes are not to be found everywhere, however—one must search diligently for them (they are frequently unknown even to the neighbors), even like other antiques. Finding them brings its own reward, and gives as much pleasure as the discovery of a fine piece of old china or furniture, only, one cannot take them away. How many during late years have been destroyed or hopelessly defaced, it is impossible to say; like the old wall paper they are occasionally found beneath

modern paper, or nearly painted over, or a fragment shows on a partially destroyed wall, or again they are so scarred that only a small patch of color is seen here or there.

They are generally in the hall or best room, sometimes in both in the same house. One of the very best of these frescoes is in a house in Bernardston, Mass., which was built about 1812, and painted, tradition says, by a wandering artist thought to have been a spy or deserter from the British army, who spent the winter of 1813 in the town, exchanging such artistic triumph as this for his board. One day, it is said, some men in uniform came and took the artist away as a prisoner; thus he disappeared as mysteriously as he came.

At different places in the Connecticut River valley there were other frescoes that may have been his work, while the same characteristics appear on various fireboards and on the sign board of an old tavern.

His chief work was this room, painted directly on the plaster with what appears to be water color. The walls are a deep cream in color, divided by oblique lines into innumerable diamond figures, each one enclosing a strawberry plant, or tulips, or other flowers, with leaves and tendrils, all in natural colors, each diamond said to be different. There is a festooned frieze of cords fastened in scallops, while between the two front windows there is painted a large vase of flowers; the dado below has palm trees, all bending one way.

The special feature of the room, its *pièce-de-resistance*, as it were, is a landscape over the mantel (Fig. 1). On its left appears a town with high, narrow red houses with steep gables, in two rows one above the other, not unlike the old Dutch houses of Colonial New York or Albany. Beneath the houses many white sheep in a row are stolidly gazing towards the harbor where ships, with all sails set, are approaching the town over the blue expanse of water. Between the town and the harbor is a hedge clipped into many curious forms. There are strange trees beneath which people are walking while roadways run here and there, over one of which a great coach-and-four preceded by a traveler on horseback, is approaching the town.

This has been called Boston, though it does not resemble any known picture of it, and might as well be New York, or, if we consider the palmetto trees, which certainly do not grow so far North, why not Charleston, S. C.?

Though almost as bright as when newly painted, the colors are harmonious making a charming whole. There is the added fascination of

guessing the name of the town also, for it is as uncertain if not as remote, as the hieroglyphics of Yucatan.

Years later another wandering, carefree, devotee of the brush wended his way through the towns of Westwood, North Reading, and Wakefield, Massachusetts, and probably others. Westwood was especially enriched by him, as there are yet preserved several halls and rooms decorated by his brush. These also were painted with water colors on the plaster, and represent harbors with islands, hills with houses in a row, fields, many great trees, bushes and plants in natural colors which are still bright.

One hall has a great ledge with hunters at the top and a waterfall dashing in a cloud of silvery spray down the length of the staircase. Here is painted the name "R. Porter 1838," the only instance of a signature on these old frescoes. On the opposite side of this hall is a sheet of water, perhaps a harbor, with large islands in many shades of soft green, while to one side is an early type of steamship named "Victory." In another house the hall is almost identical, a steamship here being named the "Liberty." In another house a room shows the same features with variations, while several others in the town have been completely obliterated.

In the Winn house in Wakefield are similar landscapes and houses although painted over in a brownish tone in 1910; but fortunately without changing the scenes in any other way. Here over the mantel (Fig. 2), we see the same gently sloping hill with the selfsame houses at the top and a road at the centre, trees and ferns, and at the foot of the hill two men on horseback wearing tall straight hats, are galloping towards a large house at the left with the usual fence enclosing a square area in front. On another section of this room a flock of sheep is quietly grazing.

In an old house in North Reading now known as the Colonial Inn, this same artist painted two more rooms (Figs. 3, 4), one now painted over, said to have represented Andover Hill with the buildings of the period. While in the Barber house in another part of the town the large central hall is likewise decorated in brown tones, the principal scene representing a harbor or river with mountains and islands, white houses, great trees, a full-rigged ship; and an antique steamship. Along the bottom of the scene are the usual strange plants which may be intended for the silvery-green mullen and great ferns. Tradition says that this artist also followed the custom of the other, like many abroad, having

painted these decorations merely for his board, spending the winter, at least, in Westwood.

There are also traditions that artists were sent from Boston to distant places to paint such decorations, which may be the reason that so many are supposed to represent that city. Their durability is surprising, their decorative effect charming, the colors are so clear, many being but slightly marred although a hundred years old, in houses which have had many tenants and doubtless subject to much abuse and neglect.

In the Lindell-Andrews (or Barnard-Andrews-Perkins) house, in Salem, Massachusetts, another unknown artist of very superior merit, far surpassing the others, painted the walls of the hall with wonderfully realistic bucolic scenes, on the wall-paper instead of the plaster. This paper, like all very old wall-paper was put on in pieces varying in size from $20\frac{3}{4}$ inches wide \times $29\frac{1}{2}$ long to 20×31 and $20 \times 35\frac{1}{2}$, etc., with small pieces fitted in here and there to completely cover the surface between doors, windows, and corners. The paper is like thin cardboard, brittle and broken with age, the varnished paint forming a thin skin which has cracked exactly like that of a very old oil painting. Ridges of paint and brush marks are plainly seen, and even a few hairs from the brushes are embedded in the paint and varnish.

The bold effects of color and composition are striking and even grand. The colors are natural with soft greens and browns of many tints and over all the effulgence of a golden sky. Many of the green tones in the pictures such as those of water and mountains, as well as the brownish-yellow of the sky and clouds, (which were doubtless originally blue and white), are doubtless due to the effect of the yellow varnish, which acts like a veil over all, subduing the original brightness. These pictures are unique, not only because of their excellence, but because they were painted freehand, in oil on paper, instead of plaster or canvas.

On the right of the entrance to the hall (Fig. 5) the scene consists of lofty mountains, the largest of all rising, a gigantic greenish-grey mass, in the centre, with sharp peaks, like those of the Sierras or the Andes; below, masses of brown rocks and great trees, while a huge bridge of one span stretches across a stream of greenish water with a shallow, foamy waterfall and silvery, swirling ripples beyond. On the bridge two men on horseback only accentuate the stupendous mountains and ledges. Above is a golden sky which sheds a bright glow over a part of the mountain, in strong contrast to dark clouds overhead.



FIG. 1. FRESCO IN HOUSE AT BERNARDSTON, MASS.

Probably painted in 1813

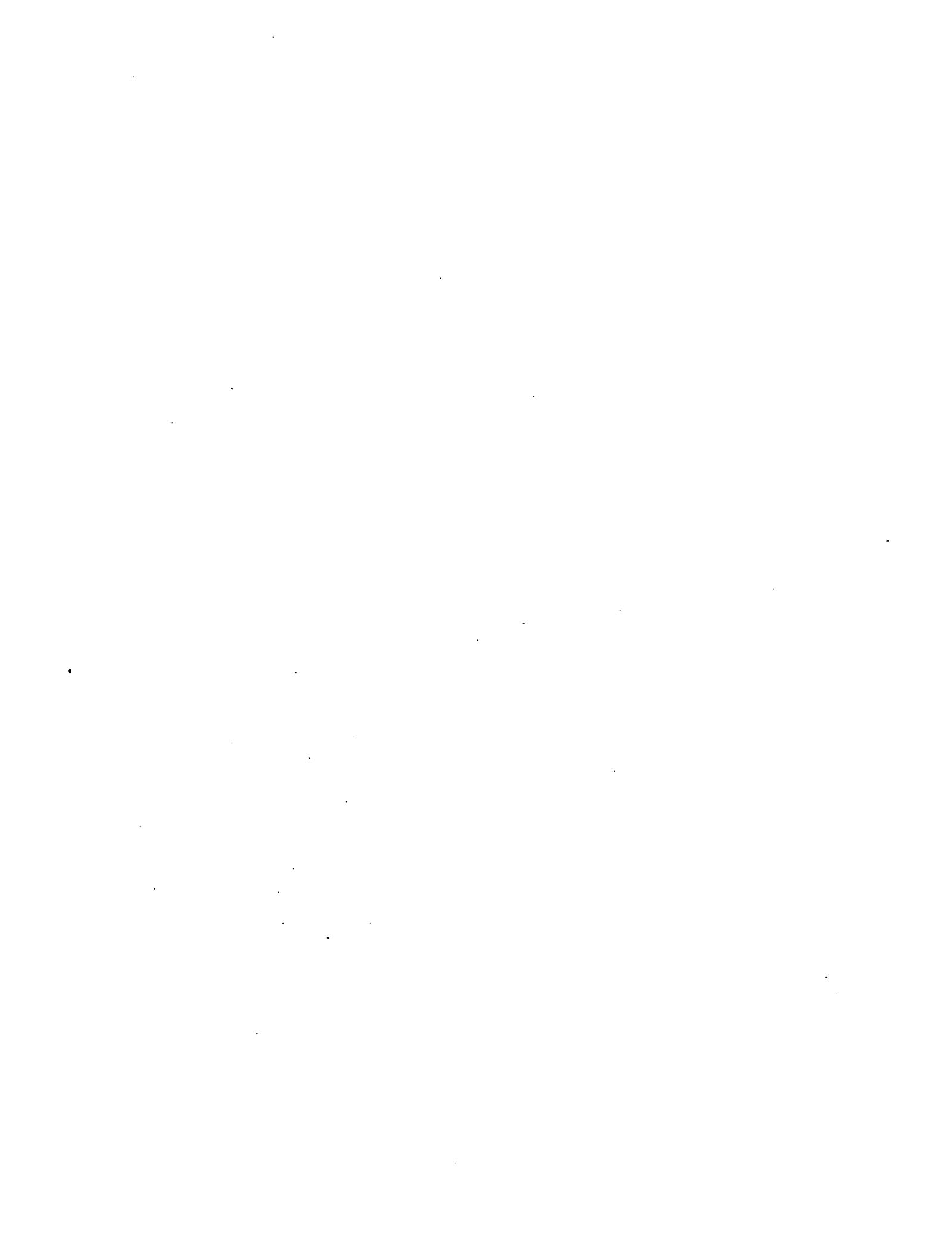


FIG. 4. FRESCO IN THE COLONIAL INN, NORTH READING, MASS. FIG. 3. FRESCO IN THE COLONIAL INN, NORTH READING, MASS.
FIG. 2. FRESCO IN THE WINN HOUSE, WAKEFIELD, MASS.

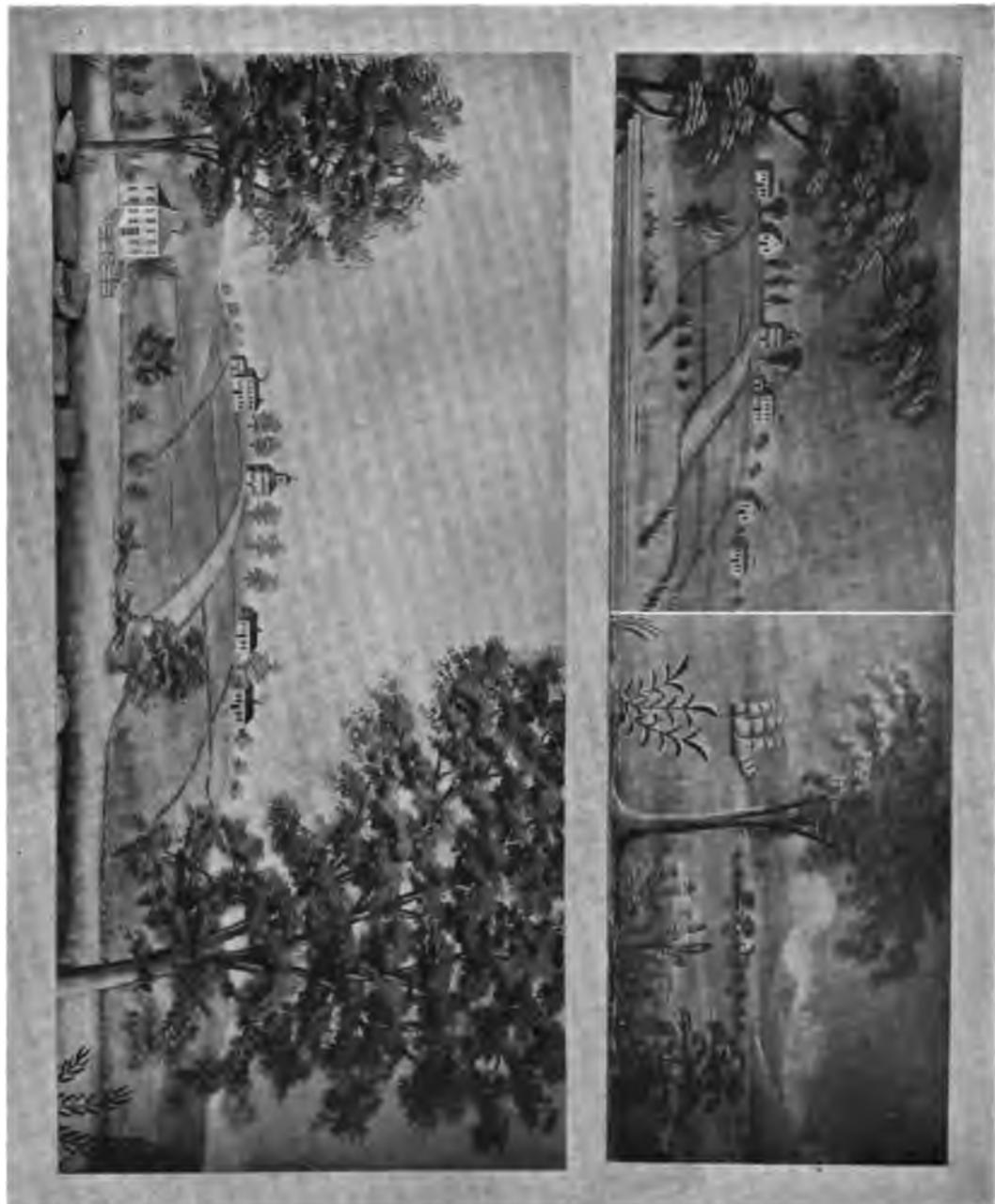




FIG. 7. RIGHT OF UPPER HALL

FIG. 8. LEFT OF UPPER HALL

Frescoes in the Barnard-Andrews-Perkins House, Salem, Mass.

FIG. 6. LEFT OF ENTRANCE HALL

FIG. 5. RIGHT OF ENTRANCE HALL

On the opposite side of the hall (Fig. 6) is a fine old half-timber, thatched roof cottage surrounded by tall trees, with a placid brook in front; on the right bank is a ruined wall partially overgrown with trees. Beyond this section is a mill or fortified house with a bridge over a stream, in a window of which a woman is kneeling. Down the stairway is tumbling a great waterfall, the outlet of a placid stream above, with men in canoes; more cottages, a woman and children and great trees, those along the river bank being pale green with very prim forms; then a long bridge which leads to another scene, beneath a greenish-yellow sky with great greenish-grey rock masses and magnificent trees and low rolling hills in the centre distance, below which is a seagreen lake. To the right (Fig. 7) is a high precipitous hill with a crest of trees, down which a hunter is leading his horse, while two others are madly riding after hounds which are surrounding the fox which is nearly brought to bay. One hunter has a blue coat, another a white one, a third a red one, all with yellow breeches. It is reminiscent of the royal sport of England. It is an inspiring scene, vibrating with life and movement, the baying of hounds, and the cheery calls of the hunters.

Opposite this scene is, in many respects, the most important one of all (Fig. 8). There is a thatched cottage with brick walls partially covered with stucco, overhanging and surrounding which are rich, dark green masses of foliage, which throw it into strong relief. Beyond the cottage, on a lower level are the pale green tops of young forest trees which stretch away to the ocean which is partially enclosed by a distant headland. The dark clouds above dissolve into a golden tint below. In the cottage doorway are grouped three women and two children in the picturesque dress of French peasantry of the last century; perhaps one, the old mother, the others wife and sister of the owner, who are regarding with clasped hands and anxious faces a man who looks like a way-worn traveller dressed only in shirt and trousers, whose right hand grasps a staff, while with his left he points to a ship fast sinking in the angry waters of the distant sea. The figures are so well drawn, the action so dramatic, the colors so rich, the effect so striking, that this one easily exceeds all the others in interest.

Beyond, the last scene of all is a simple, peaceful idyl of pastoral life with grazing cattle, herders, and a man on horseback. Every scene proclaims the genius of this unknown artist, who, one regrets, apparently left behind him no other work, or even his name. From the fact that the man in the shipwreck scene wears trousers, the pictures were

probably not painted earlier than 1810 about the year trousers were first worn here. We would like to know if he was an American, or a Frenchman trying to interpret English scenes or whether they are remembrances of his old-world home, or just incidents of travel.

Long hidden in this house, almost miraculously preserved through many generations, they throw a flood of light on the appearance of these old houses of a century ago, and give a valuable insight on social conditions then, and show the possibilities of interior decoration today. Though many of these houses may be severely plain without, they glow with the bright colors of the quaintly charming frescoes within, very much like the unattractive stones of the western mountains, which, however, when broken open reveal a centre of dazzling quartz crystals of many colors.

Edward B. Allen

ENGLISH WHOLE-LENGTH PORTRAITS IN AMERICA

GAINSBOROUGH'S MRS. BAKER

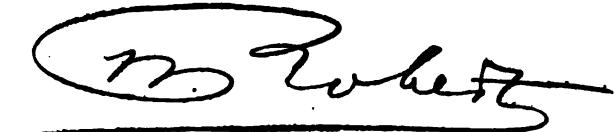
LIKE so many other famous portraits by Gainsborough, this superb whole-length of Mrs. Baker remained practically unknown for a century after the artist's death; it was one of the many "revelations" of the richness of English private collections as seen at the long series of Winter Exhibitions at Burlington House, the home of the Royal Academy. Like so many other portraits, also, it seems to have passed from the artist's studio to the owner's living room, where, in London or in the country, it would be seen only by the owners and their relatives and friends. For probably a century at least, it had hung at the family seat, at Ranston, in Dorsetshire, and it was here that I had the pleasure of seeing it years before it was sold, and it was in New York that I next saw it in company with its new owner, the late Mr. H. C. Frick in his beautiful house in Fifth Avenue. Mr. Frick had other Gainsborough portraits, but I think he had none so graceful and charming as this.

The ordinary books of reference tell us irregularly little about either Mrs. Baker or her husband, Peter William Baker, M. P.; and this is partly explained by the fact that they left no children, and that Mr. Baker's valuable estates were inherited by a comparatively distant relation bearing quite another name. But from many obscure quarters I have been able to piece together some details which will perhaps be interesting to students in the future. The Baker family was one of great antiquity, and traces its origin back to one William de Bromley, who possessed the township of Bromley, or Brom-Ley — meaning the place on the hill — with the manor and parish of Worferville, Shropshire, and with this county the family would seem to have been identified until the end of the eighteenth century. The penultimate member of the family in the direct line was William Baker of Portman Square, London, who died Feb. 23, 1774; and it is interesting to note that, about 1765-70, both he and his wife were painted by Gainsborough, two half figures in ovals which still remain at Ranston. Their son, Peter William Baker, purchased the estate of Ranston in 1781 for 12,000 guineas, and made great additions to it, as well as installing a valuable library; a fine view of the mansion, after Laporte, is reproduced in Hutchins's "History and Antiquities of Dorset," Vol. IV. The estate had been for generations in the possession of the Ryves family. P. W. Baker was returned to the House of Commons in four parliaments; he was elected for Arundel in Sussex in March, 1781; in December, 1802, for Wooton Bassett, Dorset; in May, 1807, and again in October, 1812, for Corfe Castle, Dorset, which last named constituency he continued to represent until his death in New Street, Spring Gardens, London, on August 25, 1815, at the age of 59. He achieved at least one distinction in Parliament, for on April 8, 1805, he voted in a majority of one on one motion of Mr. Whitbread for censuring "a late Treasurer of the Navy."

Mrs. Baker was Jane Clitherow, daughter of James Clitherow, LL.D., of Boston House, Middlesex, a descendant of Sir Christopher Clitherow, Lord Mayor of London in 1635, and M. P. for London in the reign of Charles I. The date of Miss Clitherow's marriage to P. W. Baker, November 27, 1781, is given in the *Gentleman's Magazine*, and as her husband is described as of Ranston, Dorset, it was evidently soon after he acquired that estate. The portrait was probably painted shortly before her marriage, for the costume would seem to suggest the fashions of about 1777-79. She survived her husband little more than

a year, dying in her town house in New Street, Spring Gardens, London, on December 26, 1816. Both are buried at Iwerne Courtney; among the monuments in the parish church at Sprotton are two to Mr. and Mrs. P. W. Baker, erected by the successor, "in testimony of their amiable character and many excellent qualities, and as a tribute of affection and esteem." Mr. Baker's estates were inherited by his great-nephew (the grandson of his father's sister) Sir Edward Baker Littlehales, who, in 1817, took the surname of Baker only, and who, "for several important services to his country, both civil and military," had been created a Baronet in September, 1802. The portrait of Mrs. Baker was purchased from Sir Randolph Littlehales Baker, the 4th Baronet, shortly before the Great War.

Probably the portrait hung in Mr. and Mrs. Baker's London residence until the death of the latter. It had been at Ranston time out of mind, and the only occasion on which it was lent for public exhibition was in 1882, when it was No. 254 in the Winter Exhibition of pictures of old masters, Burlington House, London; at the same time the two earlier portraits by Gainsborough of Mrs. Baker's father-in-law and his wife were also exhibited. The three are duly recorded in Sir Walter Armstrong's "Gainsborough." A typical Gainsborough of high quality, Mrs. P. W. Baker is seen standing in an uneven landscape, a beautiful woman of distinguished appearance; she is in a light-coloured dress cut low, the trail caught up on her left arm, her wavy hair is slightly powdered and falls in ringlets over her neck and shoulders; on the left are overhanging rocks from the crevices of which blue bells — a species of campanula — are growing and in full flower; on the right is an uneven bank with trees, the whole background forming a scheme quite unusual in Gainsborough's open air portraits. The portrait at once suggests two or three of the artist's most famous pictures, such as the Duchess of Devonshire, still at Althrop, and the Mrs. Mears and the Mrs. Beaufoy, which belonged to the late Mr. Alfred de Rothschild. But comparisons with regard to Gainsborough's portraits of women are rather more foolish than of those of any other artist, whilst the quality of each is invariably on such a high plane that every one of his whole-length portraits of women may be described as a poem in paint.

A handwritten signature in black ink, enclosed in an oval border. The signature reads "M. Roberts".



THOMAS GAINSBOROUGH: MRS. BAKER
Collection of the late Mr. Henry Clay Frick, New York



ASSYRIAN RELIEF FROM THE PALACE OF SENNACHERIB
The Toledo Museum of Art, Toledo, Ohio



WARRIORS CROSSING A STREAM
ASSYRIAN RELIEF FROM THE PALACE OF SENNACHERIB
The Toledo Museum of Art, Toledo, Ohio

RELIEFS FROM THE PALACE OF SENNACHERIB

DU^E to the excavations of Botta, Layard and Rawlinson, the museums of Europe are the possessors of many antiquities from Babylonia and Assyria. The less fortunate condition in this field of our American museums will perhaps justify a brief notice of two Assyrian sculptures recently acquired by the Toledo Museum of Art.

Over 5000 years ago, the Sumerians had occupied the well-watered and productive lands between the Tigris and the Euphrates. But so choice a portion of this earth's surface was not long to be retained in unquestioned possession, and soon Sargon and his Akkadians conquered and merged with the Sumerians. Then his united nation fell under the domination of the rising town of Babylon about 4000 years ago. Meanwhile, the Semitic nomads who had settled at Assur to the north had been growing in power and had civilized themselves through contact with their southern neighbors.

So it was that in the eighth century B. C., the people of Assur turned to the south and conquered all that which had been in turn Sumer, Akkad and Babylonia, and under Sargon II imposed upon this territory their rule and gave the name of Assyria to it. Sargon, settled in this more fruitful country, began the building of those tremendous and magnificent palaces, the stone reliefs from which constitute our principal works of Assyrian art remaining today. His son, Sennacherib, surpassed his father as warrior and builder, and extended the bounds of his empire from the coast of the Mediterranean to the Persian Gulf. He made the city of Nineveh his capital and here he erected along the Tigris his huge palace which was maintained and increased by his successors, and decorated with thousands of feet of relief sculpture in limestone and alabaster. Yet, though Sennacherib and his successors had built the most formidable military machine the world had ever known, they were incapable of withstanding assaults from without and revolt from within, and in 606 B. C. Nineveh fell to the combined arms of Chaldeans and Medes, and was reduced to the rubbish heap which it has remained even until today.

Before the middle of the last century, the site of Nineveh, until then known to us only as an Old Testament name, was rediscovered in the mound of Kuyunjik, and there and at Nimroud the English explorer Sir Austen Henry Layard excavated the palaces of the Assyrian kings, re-

covering extensive remains of the sculptured slabs with which the rooms had been decorated. Most of these sculptures were removed and placed in the British Museum. Three choice small pieces, however, were retained by Layard personally, and at his death passed on to his wife, who for some years before and since that time has resided in the Palazzo Cappella-Layard at Venice. One of these slabs is believed to be still in her possession. The other two were sold, passing into the hands of an English dealer, who early in 1921 disposed of them to the Toledo Museum of Art.

These two slabs depict, one, Warriors Crossing a Stream, and the other a Return from a Hunt. The former represents a military expedition into rocky and perhaps mountainous country. Both warriors bear spears and shields, and wear the characteristic Assyrian helmets. The second has a pronounced Semitic nose and a shaven upper lip, a rare thing in the Assyrian army, which may perhaps distinguish him as a foreigner. The stream which they are crossing is represented in the usual way by wavy lines and fish, one of which, in quite complete preservation, shows sufficient detail to permit us to hazard the assertion that it is one of our very earliest representations of the large-mouth black bass. The detail of this fish alone makes the relief of importance for the study of the natural history of ancient Mesopotamia as well as of its art.

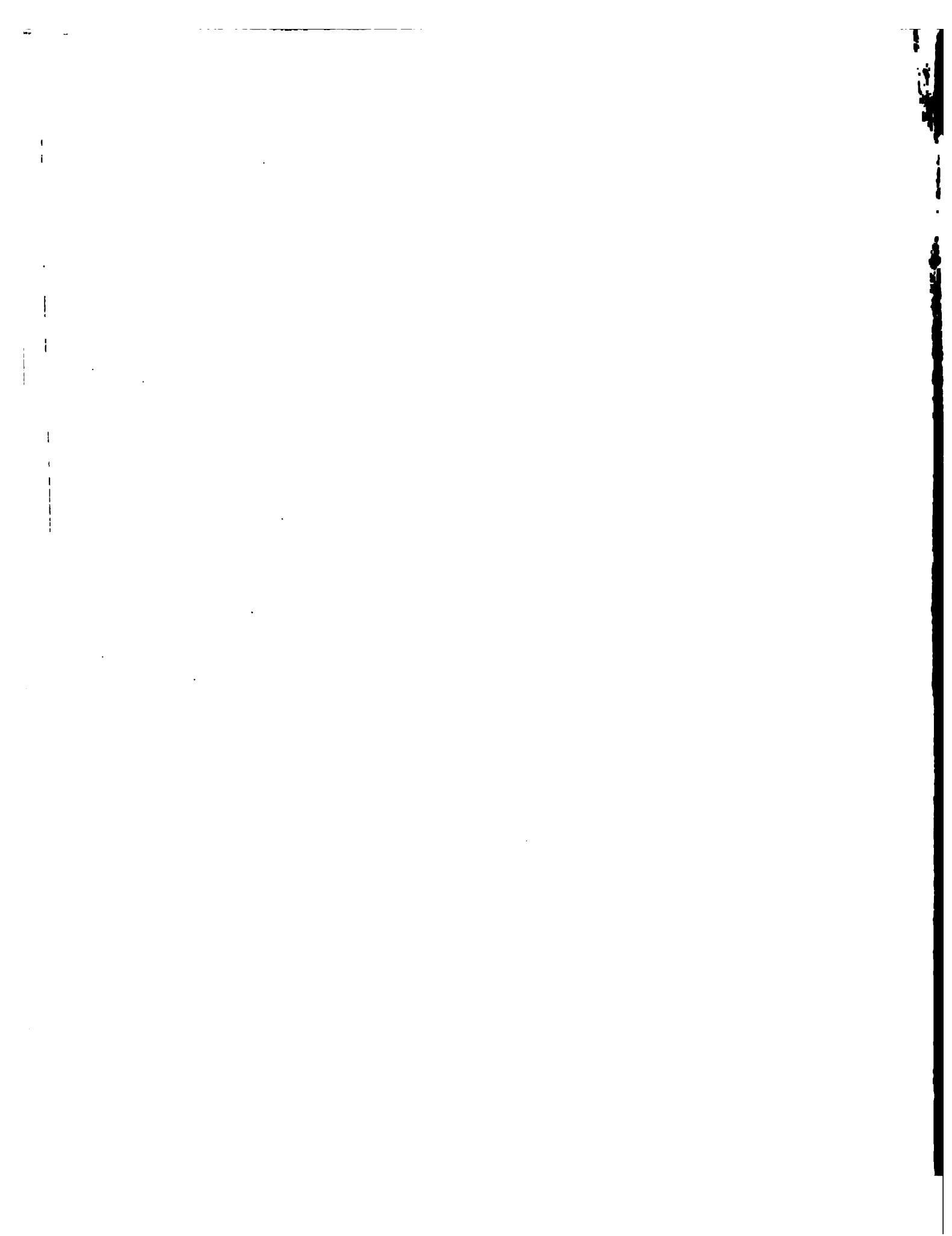
The second relief shows four men in profile followed by an eunuch, beardless and wearing a long robe. The second, third and fifth figures carry the results of the hunt, while at least one more figure, now lost, followed, bearing a kettle. The second man is apparently carrying a sack, slung over his right shoulder, the third bears a basket, and the fourth spear and shield. There are palm trees in the background.

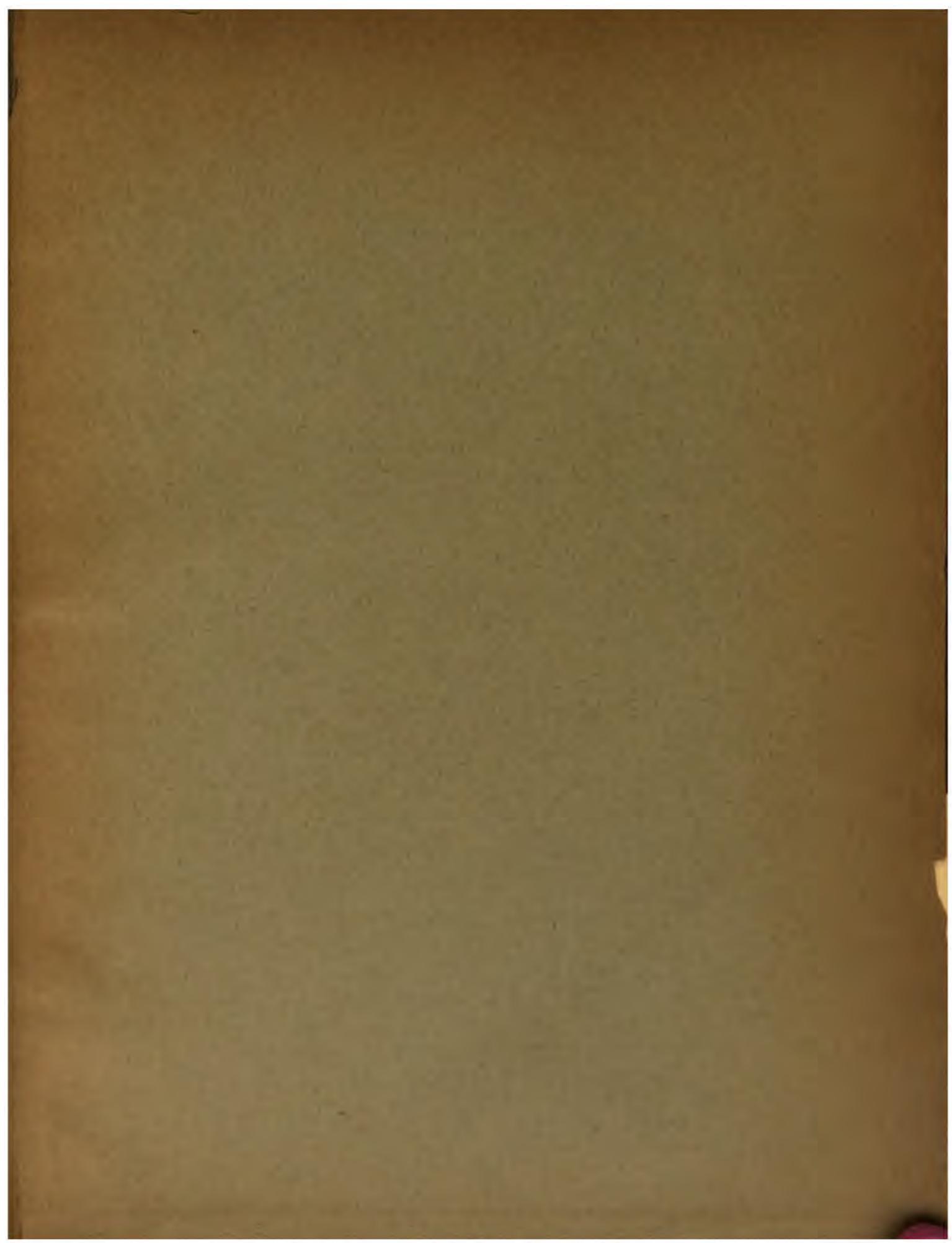
The characteristics of technique of these two reliefs closely resemble those of the ones with which the Palace of Sennacherib is known to have been adorned by his grandson Assurbanipal¹. We are perhaps safe, therefore, in dating them both in that king's reign, that is, between 668 and 626 B. C.

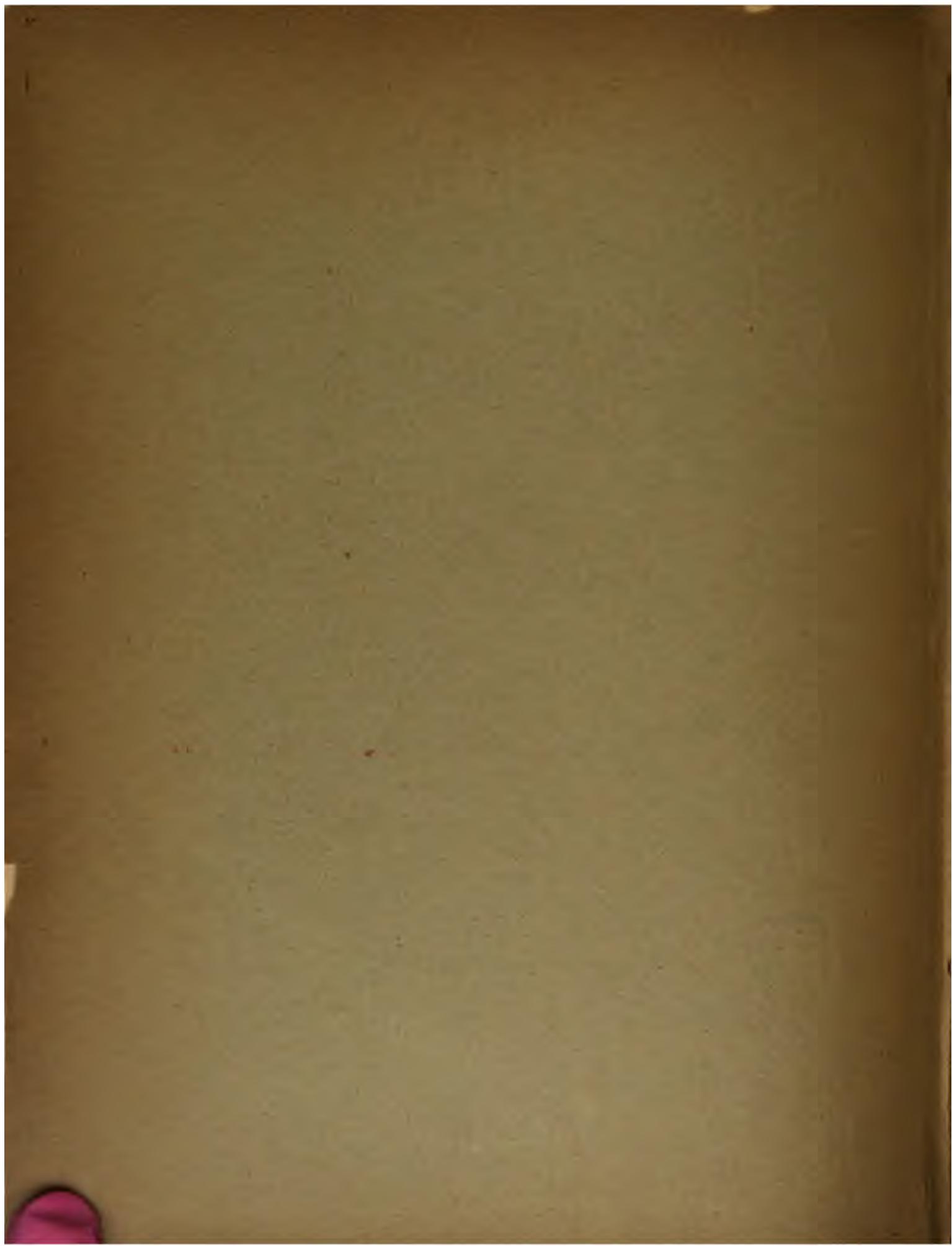


¹E.g., see Paterson, the Palace of Sennacherib, Pls. 40-41, 62-67, 76, 92, 99.









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